Etude

the music magazine

DECEMBER 1952
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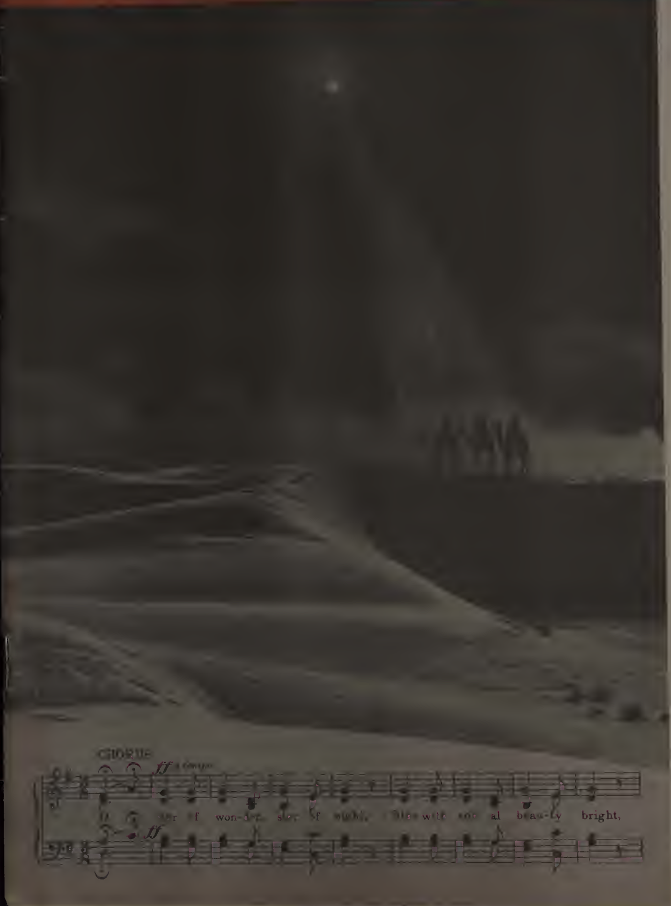
CHORUS
ff a tempo
O star of won-der, star of night,
Star with roy-al beau-ty bright,

In this Issue . .

The Concert Artist and His Community
Alfredo de St. Malo

Christmas Love (Poem)
James Francis Cooke

Sixty Years Since Gilmore
Nolbert Hunt Quayle

Play Carols All-American, Too
Erma D. Lancaster

Music Appreciation—Family Style
Marian P. Fickes

A New Approach to Voice Teaching
Joseph A. Bollew

Music: America's Ambassador of Good Will
Cedric Larson

The Nativity
Louise Guhl

follow a theme!

Here are selected piano materials built around a theme.
The subjects and music are designed to appeal to children. A few easy costumes or props, perhaps a little story or narration, combined with the playing of the music can mean the creation of a clever and appealing recital, a delightful tableaux or even a suite-like presentation
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dances

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* * *

the circus

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* * *

the zoo

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110-27979	**Pelicans on Parade**	Louise E. Stairs	1	.30
130-40432	**Penguin**	Sarah Coleman Bragdon	1	[illegible]
110-17737	**March of the Animals (1P4H)**	H. Engelmann	1	[illegible]

Other selections are available on these particular Themes, in all the grade levels, and we will be glad to make further suggestions or send additional selections. When ordering, ask for a Complete Package of the Theme which you want to use; or select individual numbers.

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LETTERS
TO THE EDITOR

"Is Teaching Music an Art or a Business?"

Sir: Thanks for the good article by Esther Rennick. It's not only good sense: it's readable. So often articles dealing with teaching any phase of music are written on a grand scale which overlooks the simplest questions, the fundamental facts that have to do with teaching the average child. Miss Rennick goes to the roots, the very tap roots in her articles. She shows rare understanding of human beings and fine teaching technique.

Mrs. Ivan O. Davis
Chattanooga, Tenn.

Sir: In the August edition of the ETUDE, I enjoyed reading "Is Teaching Music an Art or a Business?" by Esther Rennick. It is filled with good, down-to-earth and simple every-day humor and psychology.

The music world is in need of more and more "easy-to-read-and-understand" articles.

Sam Gagliano
Birmingham, Ala.

Sir: I always read the article when it's written by Esther Rennick, because her writing is interesting, readable, sincere, and sensible. Her ideas are warm, earthy, human, and usable.

Like the song "I Got Ideas," I really do from such articles as "Is Teaching Music an Art or a Business?"

Mrs. Fern Alford
Soddy, Tenn.

Dear Sir: You are to be commended for publishing such readable, practical articles as "Is Teaching Music an Art or a Business?". If we as a nation are ever to be music minded we must approach the teaching of it as Mrs. Rennick does. Today's youth wants to make music, enjoy it, listen to it—the kind they like—be it Bach, Boogie, classic or swing. Most of us prefer a bit of all kinds. But the average teacher forces her likes on us.

Mrs. Walter Mooney
Memphis, Tenn.

Dear Sir: The music section in ETUDE has recently been much improved; in fact unless you develop some modern composers of teaching materials in America like Tansman and Kabalevsky, etc., I don't see how you could do much better. I would also like to mention the very excellent article in the August issue by Esther Rennick. She certainly does know how to write so that teachers will read her articles. And her point of view is so practical that it should help where it is needed most—with teachers of beginners.

Frank Friedrich
Cleveland, Ohio

1883-1953

We're Having an Anniversary

ETUDE will observe its 70th birthday in October 1953 and to mark the event we are planning a whole year of special issues which we believe our readers will recognize as better than ever. Beginning with the January issue we will present a series of interviews with outstanding personalities of the music world, all stressing the opportunities offered to youth in the present day music profession. These interviews were secured by LeRoy V. Brant and the first one in the January issue will be with Mrs. Edward A. MacDowell, who despite her 95 years, has a most youthful and optimistic outlook. Subsequent interviews will be with Boris Goldovsky, Paul Bresnach, Aaron Copland, Blanche Thebom, and others. Another unusual article in the January issue will be an interview by Rose Heylbut with the musical director of the Bali Dancers, now making a sensational tour of the United States. We are glad to share these and other features with our loyal readers who, after all, have had much to do with our reaching this seventieth milestone.

1883-1953

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Guy Maier · Alexander McCurdy · Nicolas Slonimsky

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NEW Records

By GEORGE GASCOYNE

Lehar: The Merry Widow

The complete score of Lehar's sensationally successful operetta is here presented sung by a splendid cast headed by Dorothy Kirsten and Robert Rounseville. Others are Genevieve Warner, Clifford Harvuot, and Wesley Dalton, with the chorus and orchestra conducted by Lehman Engel. It is a spirited performance of this gay music which somehow seems just as fresh as ever. (Columbia, one LP disc)

Wagner: Bridal Chorus ("Lohengrin")
Tchaikovsky: None But the Lonely Heart
Hugh McAmis: Dreams
Grieg: Ich Liebe Dich
Godard: Berceuse from "Jocelyn"
Mendelssohn: Wedding March

Virgil Fox, one of the most outstanding of present day organists, plays a program of numbers that from their use have come to be identified with church weddings. The organ here used is the one in Riverside Church, New York, where Mr. Fox presides at the console on Sundays. It is a fine recording of organ tone. (Columbia, one LP disc)

Ancient Music of the Church
Karl Lowe: Ballads

A most unusual recording of vocal music is here provided as sung by William Warfield whose singing in concert, radio, film and television has attracted a wide following. The early church music occupies one side of the disc and on the reverse are a number of exquisite ballads by Karl Lowe. Andrew Tietjen, organist, and Otto Herz, pianist, are the accompanists. (Columbia, one LP disc)

Massenet: Meditation
Kreisler: Praeludium and Allegro
Kreisler: Londonderry Air
Vitali: Chaconne in G Minor
and others

Under the general title "Encores," the distinguished violinist Zino Francescatti plays some of the most attractive works in the literature of the violin. A group of eleven pieces has been selected

(Continued on Page 7)

THE COMPOSER OF THE MONTH

Cesar Auguste Franck, who is ETUDE'S selection as "Composer of the Month" for December, occupies a most important position in the music world as composer, organist, teacher. Born at Liége, Belgium, on December 10, 1822, he manifested, very early in life, a deep interest in music, and at the age of eleven, having already become a proficient pianist, he went on a concert tour through Belgium. In 1835 he was taken to Paris and following lessons with Reicha in harmony and counterpoint, he was admitted to the Paris Conservatoire in 1837, where he studied until 1842, winning many prizes for outstanding work. Meanwhile he had begun composing and this with his organ playing occupied his time. In 1858 he obtained the much sought after post of organist at the Church of Sainte-Clotilde, where he remained until his death on November 8, 1890. He attracted hosts who came to hear his amazing improvisations on the magnificent organ over which he presided. He had many distinguished pupils, among whom were d'Indy, Pierné, Chausson, Vidal, Ropartz, and Lekeu. His works cover a wide range—orchestral, chamber music, vocal, organ and piano. His Symphony in D Minor, which caused much unfavorable comment on its first performances, has become one of the standard works of orchestral repertoire. A piano arrangement of a Theme from this Symphony will be found on Page 28 of this month's music section.

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Musical Oddities

By NICOLAS SLONIMSKY

In 1846 when memories of living Beethoven were still fresh in the minds of many musicians, the German music magazine, "Signale der Musikalischen Welt" published a couple of anecdotes which bear a semblance of truth.

Beethoven met his friend Krump[holz] shortly after the battle of Jena. "What's new?" asked Beethoven. "Well, the great Napoleon defeated the Prussians." Beethoven appeared grim. "I regret that I do not know military science as well as the science of music," he remarked. "Otherwise, I would have defeated Napoleon."

A musician from Berlin made a special trip to Vienna in the hope of meeting Beethoven. Passing through Heerstrasse in the suburbs, he came upon a strange scene. A carriage had plunged into a ditch and spilled a lot of bundles and bales along the road. A short, stocky man was helping the coachman to gather up the baggage back into the coach. The Berlin musician stopped his carriage and offered help. Together the three men quickly managed to get the tilting coach back onto the road. "My name is Beethoven," said the short stocky man, "and I wish to thank you for your help." "Beethoven!" exclaimed the stranger. "I came all the way to Vienna especially to meet you." "Splendid," replied Beethoven. "I will give you a room in my house." The Berlin musician was enchanted at this unexpected good fortune. The next morning, installed in Beethoven's house, he rose early and went to Beethoven's room. But the great man had gone on one of his solitary walks. The man from Berlin went on his own errands in Vienna. When he returned to Beethoven's home Beethoven was already in bed. On the following morning the guest got up still earlier, but Beethoven had left at the break of dawn. The stranger had only a few [illegible] spend in Vienna. He had to [illegible] Beethoven's house without [illegible] portunity of seeing him.

•

GOUNOD went to the premiere of the Saint-Saëns opera "Le Timbre d'argent" with [illegible] Saint-Saëns had given him [illegible] followed it during the performance. A neighbor watched [illegible] turning the pages, and remarked to his wife: "Here is a man who pretends that he can read music."

The father of Brahms, a double bass player, was a man of independent spirit. When the conductor at the Hamburg opera asked [him] to play a certain passage differently, he grumbled: "This [is my] own bass, and I play [as I] please."

When a phonograph company issued records of the phenomenal Peruvian singer Yma Sumac, whose vocal range stretches from the low bass G to high treble E, six leger lines above the staff, the company was sued by a customer for misrepresentation, as it could not be believed that any voice is capable of covering [four] octaves and a major sixth. The singer had to appear [in court to] prove to the satisfaction [of the] skeptical customer that she really sang bass, [alto] and high coloratura.

•

THE FOLLOWING review appeared in the German magazine "Signale" of March, 1844: "The pianist played in such an eccentric, perverse, unmusical and [illegible] manner that the audience became indignant and [illegible] shaking their heads. He produced a truly attractive [illegible] because he kept lifting his hands in the air and pecked at the keys from above perpendicularly. He never played four consecutive measures in time, never performed a passage without speeding up or slowing down. He made tape worms out of figurations and indulged in hollow, insincere, affected musical rhetorics. Such piano pounders will ruin the art, and if his method catches on, piano playing will be nothing more than a historic remembrance ten years hence."

The pianist's name? Franz Liszt.

Home Sweet Home was, as is well known, an interpolated aria in Henry Bishop's opera "Clari or the Maid of Milan," produced at Covent Garden on May 8, 1823. The famous tune was featured as a Sicilian Air. The London music journal "The Harmonicon," commented that it was a beautiful melody "whether it was born under the serene sky of classic Italy or beneath the dense clouds that overhang Covent Garden Theatre." A London music publishing firm printed an edition of the song under the impression that it was a genuine folk song. It was promptly sued by Bishop who proved to the satisfaction of the court that it was his original composition. Editing a collection of national songs, Bishop had composed this Sicilian Air when he could not find a genuine folk song of Sicily.

The great appeal of the song and the words is illustrated by an episode reported in the American press in 1885. A singer performed *Home Sweet Home* at a prison concert. The inmates were so deeply moved by it that seven of them escaped the same night. They were apprehended the next morning—in their own homes.

The rendition of the song was less effective when an attorney sang *Home, Sweet Home* at Lawton, Oklahoma, in October, 1933 in an appeal to a jury in behalf of his client, a bank robber. The jury responded by sending the accused man to jail for life.

Rossini addressed his letters to his mother as follows: "Alla Signora Rossini, madre del celeberrimo Maestro."

Among the most bright sayings of Rossini is the one on Halevy: "He is a young man of brilliant promise that will never be fulfilled."

Meyerbeer was possessed by a morbid fear of being accused of plagiarism. When Glinka sent him the manuscript score of his opera "Ruslan and Ludmilla," Meyerbeer instructed his secretary to return the music with an explanation that Meyerbeer was out of town. The true reason of Meyerbeer's refusal to look at Glinka's opera was the fact that he was writing an opera himself and did not want to look at any unpublished manuscripts to avoid being unconsciously influenced.

Meyerbeer's morbidity was expressed in his last will. He instructed his friends to have guards placed at his body to watch for any sign of life. He further instructed that little bells be placed on his hands and on his feet so that the slightest movement could make them jingle. In this manner he expressed his dread of being buried alive.

Chopin too, had the fear of premature burial. He scribbled a note a few days before he died: "I implore you to have my body opened so that I am not buried alive."

When Haydn's oratorio "The Creation" was played at Covent Garden in 1800, the copyists completed the parts in six days, and were commended for their industry. The chief copyist replied: "It is not the first time that the Creation has been completed in six days. We merely followed a great example."

Hans von Bülow was responsible for many a winged phrase. It was he who created the designation "the three B's of music." The way he turned the celebrated expression was this: "My favorite key is that of the Eroica, E-flat major, in which there are three B's (in German B is B-flat, or by extension any flat). These three B's are Bach, Beethoven, and Brahms."

Philip Hale, famed Boston critic, twitted von Bülow: "Von Bülow is talking and writing incessantly about the three B's, possibly hoping that someone will say 'You forget yourself; there are four.'"

Von Bülow was less successful in his attempt to launch three M's: Mozart, Mendelssohn, and Meyerbeer. Some Russian critics tried to emulate von Bülow by establishing the trinity of Sch: Schubert, Schumann, and . . . Chopin! The secret is that the Russian alphabet has a special letter for the German Sch, the French Ch, or the English Sh sound. So it works in Russian and also in Serbian and Bulgarian, but in no other language.

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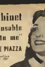

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BOOKSHELF

By DALE ANDERSON

Variety Music Cavalcade Musical Historical Review—1620-1952
By Julius Mattfeld

This musical historical review by the experienced Julius Mattfeld, for many years Director of the Music Library of the Columbia Broadcasting System, with an introduction by Abel Green, Editor of Variety, powerful and fearless journal of vaudeville, theatrical, [illegible] television, circus, music publishing, and general entertainment interests, as presented a complete chronology of music [illegible] in the United States [illegible] 1620. At least that is the [illegible] statement on the jacket of the book. The book is 637 octavo [illegible] length but even with this [illegible] the work would have to [illegible] its present length [illegible] all of the music published in the United States in that [illegible].

[illegible] Spivacke, Chief of [illegible] of the Library [illegible] that since [illegible] the culture over [illegible] pieces of published [illegible] registered in the [illegible] Congress. The compositions [illegible] out of the "Variety [illegible]" have probably [illegible] aggregate sale running into millions of copies. Nevertheless [illegible] who appear in concerts [illegible] the radio or television [illegible] this voluminous work [illegible] in determining what is [illegible] and what is not in [illegible] that the proper license to [illegible] public for profit may be [illegible] through the publishers [illegible] or ASCAP [illegible] used for performance for [illegible] carefully watched by [illegible] and infringements [illegible] relentlessly prosecuted [illegible] used by teachers for [illegible] recitals where no admission [illegible] charged is a "privilege" [illegible] readily granted by publishers.

ASCAP, which brings authors, [illegible] and publishers annual [illegible] running into an aggregate [illegible] dollars has rendered [illegible] service to American composers whose works otherwise would be promiscuously used to bring profits by managers and producers. Therefore this book is properly a valuable reference volume of real musicological value for newspapers, magazines, music publishers and radio and television station directors who now make up a small army of men and women, many of whom earn very [illegible] incomes from the [illegible] business.

But, "Variety Music Cavalcade" is more than a mere catalog of music published in the United States. Most great music is an emotional reflection of the times in which it was written. That [illegible] is the reason why much "boiler factory" [illegible] has been palmed off at the [illegible] beginning of this [illegible] into existence. We have been living in a "boiler factory" [illegible] there have been [illegible] past who like Beethoven [illegible] their [illegible] Beethoven [illegible] noise [illegible] battles were raging in the street. Vienna [illegible] sought sanctuary in the cellars of the city to compose [illegible] peace. Now many composers seem to be making their works the background of cacophony.

Mr. Mattfeld has seen [illegible] parallel his record of the [illegible] published from 1620 to 1952 with a running chronological [illegible] upon [illegible] historical events. This in itself represents an enormous amount of research and dredging of books, magazines and newspapers for three centuries. Your reviewer found this section of "Variety Music Cavalcade" immensely entertaining and interesting. The information ranges from [illegible] religious, military, political [illegible] dramatic and musical [illegible] the latest records of [illegible] other sports. Many [illegible] may have all sorts of [illegible] rummaging around in Mr. Mattfeld's informative and stimulating pounds of Americana. He is congratulated upon his carefully edited volume.
Prentice Hall $10.00

New Records

(Continued from Page 3)

from her own programs by Mr. Francescatti and they are played in his usual meticulous style. His warm vibrant tone has never sounded better. (Columbia, one LP disc)

Rubinstein: *Concerto No. 4 in D Minor, Op. 70*

The popular keyboard artist, Oscar Levant, joins with the New York Philharmonic Orchestra conducted by Dimitri Mitropoulos, in a brilliant performance of this Rubinstein opus. The orchestra under its conductor's inspired direction provides first class support for the soloist. (Columbia, one LP disc)

Schubert: *Sonata in A Major, Op. 120*
Moments Musicaux, Op. 94

In this excellent recording, Robert Goldsand, one of the foremost pianists of our day, presents some of Schubert's most ingratiating melodies. The Moments Musicaux are played in Mr. Goldsand's usual finished style and in the Sonata he brings out all of Schubert's thematic material in a masterly fashion. (Concert Hall Society, one LP disc)

Liszt: *Six Grandes Etudes after Paganini*
Rachmaninoff: *Variations on a theme by Chopin, Op. 22*

Another fine addition to piano recordings is made by Robert Goldsand in this disc which contains works from two giants of the keyboard. They are well played and the recording is all that could be desired. (Concert Hall Society, one LP disc)

Elgar: *Enigma Variations, Op. 36*
Serenade for Strings in E Minor, Op. 20

An orchestra recording of great merit is this one which on one side contains Elgar's most popular work and on the reverse the lovely *Serenade for Strings*. They are both effectively played by the Concert Hall Symphony Orchestra, conducted by Walter Goehr. (Concert Hall Society, one LP disc)

Brahms: *Variations on a Theme by Paganini, Op. 35*

Schumann: *Concerto without Orchestra*

These two works are given a masterly interpretation by Robert Goldsand. The recording is excellent and Mr. Goldsand's playing is at all times in good taste. (Concert Hall Society, one disc)

Schumann: *Scenes of Childhood, Op. 15*
Brahms: *Intermezzi, Op. 117*

Played by Walter Gieseking, these works provide the listener with some widely contrasting piano works. The entrancing Schumann work is presented with all the charm it demands. (Columbia, one LP disc)

Mozart: *Concerto No. 23 in A Major*
Franck: *Symphonic Variations*

Two fine works are here presented in first class recordings as played by Walter Gieseking with the Philharmonic Orchestra conducted by Herbert von Karajan. Soloist and orchestra join to produce a truly outstanding performance of these works. (Columbia, one LP disc)

Debussy: *Children's Corner Suite*
Suite Bergamasque

Two of the most widely known of the French master's piano works are here given a highly atmospheric presentation by Walter Gieseking. The various numbers of the Children's Suite are given with the delicately contrasting moods demanded and the "Suite Bergamasque" with its now well known *Clair de Lune* provides the listener with highly expressive piano music. (Columbia, one LP disc)

Debussy: *Préludes—Book I*
Préludes—Book II

A veritable feast of Debussy music has been made available by the release of several superb recordings made by Walter Gieseking, one of the foremost pianists of our day. In two LP records Mr. Gieseking plays the complete set of Preludes comprising Book I and Book II. They are sensitively played and meticulously recorded, providing the listener with a truly outstanding item for his record library. (Columbia, two LP discs)

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THE WORLD OF *Music*

Joseph Alexander of Boston, now on the faculty of the music department of Brooklyn College is the winner of the award offered by the Harvard Revisch Music Foundation for a two-piano composition. Mr. Alexander's piece entitled *Fiesta* was selected from a total of 53 compositions submitted by composers from all sections of the country.

The Philadelphia Orchestra was again the featured organization at the annual Worcester Music Festival held in that Massachusetts city from October 20 to 27. Eugene Ormandy and Alexander Hilsberg, now permanent conductor of the New Orleans Symphony Orchestra, conducted the orchestral programs of the festival and Boris Goldovsky conducted a performance of Bach's St. Matthew "Passion" with the Worcester Festival Chorus and the Orchestra and a quartet of soloists.

James Christian Pfohl, founder-director of the Brevard Music Festival at Brevard, N. C. has been appointed music director of the Jacksonville, Florida Symphony Orchestra.

Peter Mennin, whose "Concerto for Orchestra" was given its first performance at the opening concert of the Erie (Pa.) Philharmonic Orchestra conducted by Fritz Mahler, has been commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress to write a chamber music work in honor of the thirtieth anniversary of the League of Composers.

Clifton Williams, composer and teacher on the faculty of the University of Texas, heard the first performance recently of his new cello quartet, as played by the Brat Cello Ensemble, founded last year at the University by Horace Brat, internationally known cellist and teacher. Williams's *Adagio and Allegro for Violoncello Quartet* was written at the request of Mr. Brat.

The Conductor's Workshop, the first of its kind ever held, which was conducted the first week in October by the American Symphony Orchestra League in conjunction with Eugene O[illegible] delphia Orchestra [illegible] most successful [illegible] orchestra [illegible] cities all over the [illegible] in attendance—[illegible] servers and other [illegible] part even to [illegible] ing. The Philadelphia [illegible] rehearsal under [illegible] Maestro Ormandy.

Ralph Vaughan Williams, [illegible] land's distinguished [illegible] served his eight[illegible] October 12 and [illegible] there were [illegible] sites throughout Great [illegible] Dorking where [illegible] sides, a [illegible] which a recently [illegible] "An Oxford Ele[illegible] small chorus and [illegible] the program. At [illegible] tival Hall London the [illegible] phony and "Song of [illegible] were presented [illegible] Sir [illegible] conducted the London Ph[illegible]

The Boyd Neel Orches[illegible] founded 20 years ago [illegible] conductor Boyd Neel [illegible] first tour of Canada and [illegible] States. The group [illegible] one of the best [illegible] bles in Europe has [illegible] many of the leading [illegible] cluding the Salzburg [illegible] Edinburgh Festival [illegible] Provence Festival.

Boris Goldovsky's [illegible] Opera Theatre ope[illegible] the Boston Opera House [illegible] ber 23rd with a performa[illegible] new English version of "[illegible] of Seville." Among the [illegible] uled for performance during [illegible] son is Mozart's "La Finta [illegible] era," to be given under th[illegible] "Merry Masquerade."

Music Research Foundation, a non-profit organization for the study of music's therapeutic [illegible] in various diseases has extended [illegible] operations to an international [illegible] by the opening on October [illegible] Lima, Peru, of the first [illegible] in the world. It is to be kn[illegible] "The Dorothea Clinic, a Music for All Peoples."

COMPETITIONS *(For details, write to sponsor listed)*

- The Kosciuszko Foundation offers two Chopin scholarship awards ([illegible] each) to a pianist and a composer. Closing date for filing applications March 1, 1953. The Kosciuszko Foundation, 15 East 65th Street, New York 21, N. Y.

(Continued on Page [illegible])

Christmas Love

The time of Christmas love is here,
For all the world to bring
Its gifts of reverence to the Babe,
The little new born King.

As joyful bells from lofty towers
Proclaim this holy day,
We hear the children shout with glee,
For toys so bright and gay.

The candles gleam with star-lit flame;
The mistletoe and holly
Adorn the gifts, the friendly cards,
With messages so jolly.

Fill all your hours with happy thoughts,
By making others glad,
Then Christmas day this year will be
The best you've ever had.

For God so loved this world of man,
He gave His only Son
To bring us peace through hope and faith,
And not by sword and gun.

Forget your hates, O little men,
Dry all your bitter tears,
Lay down the hideous tools of war,
And conquer all your fears.

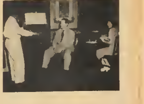
Sing myriad choirs in every land! Look up, not down today!
Let Christmas love exalt us all. That is our Master's Way.

JAMES FRANCIS COOKE

©19[illegible] J.F.C.

(L. to R. foreground) Jose A. Gonzalez, Secretary of the Ministry of Education; St. Malo and students Adriano Vasquez and Daniel Goodridge receiving with others, their diplomas at the National Conservatory of Panama.

The director gives individual instruction at the conservatory.



The Concert Artist and His Community

The Director of Panama's National Conservatory of Music tells what was accomplished in his native city when community interest in music was awakened.

From a conference with Alfredo de St. Malo as told to Barbara C. Holbrook

VISITORS to my homeland, Panama—"The Crossroads of the World," as we call it—sometimes ask why I gave up an active career as a concert violinist to "settle down in obscurity," as they consider it.

The answer I give them may help other musicians who would like to contribute personally toward greater appreciation of serious music in their home community.

Nowadays, instead of playing Lalo's "Symphonie Espagnole" on the world's concert stages I concern myself with a hundred and one financial and administrative tasks as director of Panama's National Conservatory of Music which I helped found. When I take up my violin, it is usually to demonstrate technique to my students in class.

Out of my own experience I can perhaps offer some suggestions to others who may feel as I do that success and acclaim are not the musician's richest reward, but the taking-off point for an even greater career of service to the public.

To be sure, recognition as a performer serves the musician well when he embarks on his crusade to enhance appreciation of good music in his community. Having attained some measure of renown, his voice is usually heeded. He is, at last, a prophet with honor in his own country.

Such a musician can, I believe, help raise the cultural level of his community by such measures as organizing a music conservatory where one is lacking, encouraging music training for all children in the primary schools and campaigning for local broadcasts of good music to replace some of the meaningless "sound and fury" which regularly assaults the ear of musically illiterate radio listeners.

[illegible] inclusions at a [illegible] in 1940 after 17 years touring Europe the United States and Central and South America. Serious music was both my vocation and my avocation, but all I heard in Panama was a terrible silence.

During the years I had been about on concert tours trying to bring great music to others, my own countrymen had been living in a cultural vacuum. The school of music where I had received my own early training—an institution founded by Panama's great musician, Dr Narciso Garay—had closed its doors forever. With its passing disappeared an impetus toward musical learning and appreciation of the works of the masters.

Music was not taught in the public schools, at least on the primary level and no symphonic orchestra existed to bring the public concerts of the classics.

The traditional Panamanian rhythms of the *tamborito*, the cumbia and the *mejorana*, significant in the country's folk lore, my fellow citizens knew—and aside from that, Latin American dance tunes.

People everywhere hunger for great music, and my countrymen were being starved. As a beginning step, musicians had to be trained, to teach others the joy of fine music.

I sought an interview with the President of Panama, Dr Arnulfo Arias, and told him of my aim to start a conservatory. He agreed to the need for such an institution and the government allotted me the sum of $3,000 to purchase musical instruments.

Other musicians in similar circumstances may take heart in learning how far money can be stretched in such a situation. By dint of vigorous shopping around in New York, I was able to obtain (*Continued on Page 51*)

Play Carols All-American, Too

It is interesting to note that a considerable number of our Christmas Carols may rightfully be credited to American sources.

by Erma D. Lancaster

CAROLS as "All American" as football? Surely if you pick them that way. Hapless is he to whom Christmas means nothing of homesickness, hope, or happy memory of a fragrance, a sound or a flash of color. Blest, indeed, is that proud American who can follow his strictly American Thanksgiving and game with songs and traditions which belong just as strictly to his own side of the Atlantic.

The "happy songs" of the Christmas season which can be called truly American in tradition and heritage had roots in the three countries exerting the most influence on our beginnings—England, France, and Spain—and in the two races which belong in the new world, the American Indian and the Americanized Negro. Whatever their origin they have shades of meaning which only the descendants of the Pilgrims, the hill people of Tennessee and Virginia, the plantation folk, the red man or the Mexican could give them.

Quite appropriately the very first American Carol is one the Hurons of the Five Nations sang. It has a French flavor because a French priest who had worked with them many years wrote the verses which the Indians named "*Jesous Ahatonhia*."

The tune is supposed to have been that of a French carol called *Une Jeune Pucelle* and sounds like the opening bars of *God Rest Ye Merry Gentlemen*. The words are published in several books about Christmas. Both words and melody appeared in Volume 12 of the Christmas Annuals published by the Augsburg Company.

Father Brebeuf, who wrote the song in 1641, used images familiar to his disciples: hunters for shepherds, ragged rabbit skin for swaddling clothes, chiefs for Magi and gifts of fur in place of the familiar gold, frankincense, and myrrh.

Jesous Ahatonhia

It was in the moon of wintertime
  When all the birds had fled
That mighty Gitchi Manitou
  Sent angel choirs instead.
Before their light the stars grew dim,
And wandering hunters heard the hymn,
    Jesus our king is born
      Jesus is born,
    In excelsis gloria.

Within a lodge of broken bark
  The tender babe was found
A ragged robe of rabbit skin
  Enwrapped his beauty round
And as the hunter braves drew nigh
The angel song rang loud and high:
    Jesus your king is born
      Jesus is born
    In excelsis gloria.

(Space limitations prevent including the four stanzas.)

There is a fascinating point here. Other Indian tribes, far removed from the Hurons, later sang their belief in the blessed story. A carol of the Dakotas is called *Great Happiness and Carry On*. The warlike Sioux sang one known as *Stars Lead Us Ever On*.

Far to the southwest the Spanish priests brought another Yule celebration which goes on in one form or another in Texas and New Mexico especially in San Antonio. The first performers were both Mexican and Indian.

"Los Pastores," as they have called it for centuries in Texas, is a version of an old miracle play whose origin is not clear. It may go back to similar plays of the fourth and fifth centuries given in both Spain and Italy. A still different play, "La Posada," is used in Mexico today and you may find a performance in this country. There are many songs interspersed in both these plays, but not often used without the play itself.

"Los Pastores" is the story of shepherds who try to go to the manger and worship the new-born Christ Child and are continually hampered by seven devils who are determined they will not reach the holy scene. One of the shepherds is very lazy and wants to be carried. The devils are finally vanquished and the shepherds reach their destination happily.

Strangely the characters of the devils seem to be more sought after by the young actors than the shepherds, perhaps because the costumes are more vivid. Another important character is that of an old hermit, but the chance to portray the character of the archangel Michael is one most sought after by the young boys.

Much of the action and story is done to music. The performers are vague as to where the songs come from.

"O no," they say, "the songs are not written; we just sing them to each other."

The performance is given at no set time. It may be just before or after Christmas.

Often the whole thing is done in someone's back yard (*Continued on Page 61*)

A vivid recounting of those stirring days when "Pat" Gilmore's Band was creating musical history in this country.

SIXTY YEARS SINCE GILMORE

by Nolbert Hunt Quayle

THE YEAR 1892 was [illegible] ways than one. It witnessed the re-election to the presidency of the only man who ever served one term in Washington, lost out for a consecutive second term, and then returned to the White House after an interim of four years—S. Grover Cleveland.

In September of that same year, "Gentleman Jim" Corbett knocked out the immortal John L. Sullivan to win the heavyweight boxing championship of the world at New Orleans. On the 24th day of the same month Patrick S. Gilmore, the foremost bandmaster of the 19th century, died during the midst of an engagement with his band at the St. Louis Exposition. Many people think of him as Patrick "Sarsfield" Gilmore named after the great Irish patriot, but his real middle name was "Stephen." His wife always addressed her husband as "Stephen" whenever they conversed.

"Pat" Gilmore was born in Galway, near Dublin, on December 25, 1829. During his 'teens he learned to play the flute, and [illegible] with the regimental band in the garrison town of Athlone but there was no vacancy just then, and the conductor advised him to take up the cornet. Within the incredibly short space of three months "Pat" became a member of the band. He also studied harmony and counterpoint.

In 1848 the Irish Regiment in Athlone was sent to Canada. Gilmore was by that time an outstanding cornetist. He wanted to see the United States, however, so in 1851, at 21 years of age, he organized a military band of his own at Salem, Massachusetts, which added to his prestige.

During the Civil War Gilmore's band enlisted as a volunteer musical unit in the Twenty Fourth Volunteer Regiment of the Union Army. In 1863 General Nathaniel P. Banks placed Gilmore in charge of all Union Army regimental bands at New Orleans, Louisiana, for the duration of the hostilities.

At the close of the war Gilmore settled in Boston. It was in 1869 that he organized the great National Peace Jubilee which made him a real national figure in the world of music. A huge Coliseum seating 50,000 persons, was specially erected for the gigantic Festival which opened on June 15th and continued for 5 days. Gilmore's orchestra numbered 1,000 picked musicians. His concertmaster was Ole Bornemann Bull, the famous Norwegian violinist. The vocal chorus totalled 10,000 voices and the principal soprano soloist was the renowned Mme. Parepa-Rosa.

Although the finest concert and operatic music of that time was given throughout the Festival the dominant "motif" was of a religious character in gratitude to Almighty God for the restoration of peace and the opening selection was Martin Luther's hymn, "A Mighty Fortress is Our God." Such a wealth of musical [illegible] was so overwhelming that more than [illegible] minister preached "a com[illegible]tary [illegible]" at the conclusion of the Jubilee.

We quote extracts from two sermons delivered on the same day, Sunday, June 20, 1869. The first was by Rev. W. L. Gage, Hartford, Connecticut.

"There will be no preaching in Boston today like the preaching of those immortal hymns from Handel and Haydn and Mendelssohn, which have made hearts thrill and eyes weep the past week. 'And of the angels He saith, Who maketh His angels spirits and His ministers a flame of fire.' And if a flame of fire, how much more shall His ministers be the voice of singers, and the tones of the harp, the lute and the organ? Are they not all ministering spirits sent forth to minister to them who shall be heirs of salvation? I believe it, I heartily believe it. I have no doubt that God is using and means to use a great deal more than He has yet done, the powerful spell of sacred music to breathe His own peace into the souls of men, to lift them up to Him, to fill them with noble aspirations, and to make the hymn the vehicle of regenerating truth to their hearts. With all our wickedness we do not get out of hearing distance of God, and when in our low and unworthy lives we do get anything heavenly down among us, anything so heavenly as this close of a devastating War and the return of Peace, we call on all that is within us to praise the LORD. And the grand sum of all these things is just what we have graven on the walls of our church,—Peace on Earth, Good Will to Man. This was the song of the angels when Christ was born; this will be the song of both angels and men till Christ shall come again in the fullness of His glory. It is a prophecy of the great and good time to come. It is, as our fathers would have said, a foretaste of the millenium. Peace on Earth, Good Will to Man! And O that, dear friends, when we take our places in the great cloud chorus, our voices shall be so clear and full and strong that all the heavens and the earth shall ring out for 'PEACE'!"

The second discourse was by Prof. A. B. Thwing, of Gorham Seminary preached at Westbrook, Maine.

"Moreover, the Coliseum itself suggests a striking contrast between the civilization of Christianity and that of Paganism. When the ancient Coliseum was built the blood of the martyrs, it is said, was mingled with the mortar; when dedicated, the blood of 5,000 beasts was shed, and human life was scarcely less cheap. There, under the shadows of the Esquiline and Coelian hills, 80,000 citizens gathered to gaze on their favorite gladiatorial shows. There the Roman maidens sat and feasted on sanguinary scenes, lifting their jeweled fingers to indicate whether or not the prostrate captive should live or die. There aged men and tender children, matron and virgin, were torn by tiger, gored by bull. Paganism never saw, never could see, such a spectacle as this Christian jubilee just past. Men of all nationalities, conditions and complexions were there, but no cringing slave saw before his swimming eyes the exulting crowd that gloated over his dying agony. Thank God, then for the new and holier associations which Christianity has now given to a name, the 'Coliseum', hitherto suggestive of cruelty and death. The dream of John Bunyan has had a literal fulfilment: 'all the bells of the city rang again for joy, the men sang with a loud voice, saying, Blessing and honor and glory. The King's trumpeters made the heavens to echo—10,000 welcomes with shoutings and sound of trumpet mixing their music with looks and gestures.' Who would not enter there with the 'Conquering Hero' not for a five days' Festival but for Eternity! Admitted at no costly rate, but, through Christ, welcomed without money and without price, the poor, ignorant, untitled and unknown, yea, 'whosoever will,' to the festivities of heaven! Yet, as no singer could be admitted to the glad festival below without examination as to his qualifications, without months of patient practice of the songs they sung, so no man can join the new song above, save the '144,000' who learned it here on earth. Who will begin a rehearsal today?"

In 1872 Gilmore produced an even greater Festival, this time with an orchestra of 2,000 performers and a chorus of 20,000 voices. Also from Europe came several famous organizations by invitation, such as the Garde Republicaine Band of France, the Kaiser Friedrich Band of Germany, Johann Strauss and his orchestra from Vienna, Austria, and the Grenadier Guards Band of England, in addition to 40 soloists. This spectacular Jubilee opened March 15, 1872, and lasted nine days.

"Pat" Gilmore engaged the services of many of the foremost musicians of his time including "Matt" Arbuckle and Jules Levy (cornetists), F. N. Innes, trombone virtuoso extraordinary who later gained an international reputation as the founder of the Orchestral Band, the precursor of the modern Symphonic Band. E. A. Lefebre, the saxophone artist who has now been officially declared to be the greatest "sax" virtuoso of all time—who even in bygone years, was widely known as "The Saxophone King", and Dr. Matus, the Hungarian E-flat clarinet wizard, of whom the late Herbert L. Clarke wrote "No one has ever taken his place in the world."

(Continued on Page 63)

Two contemporary cartoons of the world-famous band leader

Music Appreciation—

Family Style

A wise mother so directs the music listening of her children that their growing interest in it has developed into "fun for the whole family".

by MARIAN P. FICKES

MUSIC, along with sunsets and white hyacinths, is "food for the soul" and the love of music is present to every one of us at birth. The tiniest baby is soothed by a lullaby. Older children with their counting rhymes and singing games show immediate and enthusiastic response to sound and rhythm. Why then, I wondered, couldn't this natural response somehow be carried over into the piano-practice age and beyond? And why do many people lose the joy and pleasure that is in music as they grow older?

Psychologists tell us that no amount of education can improve our natural born sense of pitch or rhythm, however musical memory, imagery, and sense of harmony do improve with training, and with them our delight in musical sounds. I wanted my children to have the rich emotional life that love of music brings. It seemed unimportant whether or not they had the basic talent necessary to create music as long as I could increase their ability to understand it and enjoy it. At any rate, I decided that I would start when they were very young to try to give them a solid background of fun with music in their daily lives.

I began, of course, with lullabys. What mother doesn't? Along with the standard *Rockabye Baby* and *Sleep Baby Sleep*, I dug around in my memory and gave our bedtime hour an international flavor with such songs as the "Chinese," "Russian," and "Irish" lullabys and *Frere Jacques*. Now although the children are long past the rocking stage, we sing them together frequently, and not long ago they decided upon "Hop Toy" from the *Chinese Lullaby* as an appropriate and beloved name for their new Siamese kitten.

When the children were old enough to sing a little along with me, most of our daily activities were set to music. We started our day with *Lazy Mary, Will You Get Up*, and dressed to the tune of *This Is the Way We Put on Our Clothes*. My spirited ten finger version of *Chop Sticks*, which is all that I can play on the piano, soon became the signal for the family to march to the table at meal times. I found that Patty was a willing helper when it was time to do the dishes if we sang while we worked. On long automobile trips my husband and I would sing simple two part rounds with the children, or such old-fashioned favorites as *I've Been Working on the Railroad*. It was an excellent way to work off the excess energy that children always seem to have when on a trip in the car, and it was fun for all of us. Somehow we've noticed that we don't mind the children's noise at all if we are helping them make it!

As they grew older we tried to familiarize them with the various musical instruments. We opened the piano and discovered that the strings have a different tone when plucked than when struck by the hammers, and that we could pluck out a tune on them. We also found that by holding down the pedal and singing a sustained note the piano string would vibrate without being touched, producing the same note in a very soft tone. We visited a music store and learned about other instruments, and we bought records such as *Peter and the Wolf* and learned how some of the instruments sounded.

Since among children appreciation is closely related to participation, we never insisted that they "sit still and listen" to music. Some music seems to demand activity, and each child will respond in his own way—although his interpretation may be a far cry from what the composer had in mind! Sometimes I kick off my shoes and go through half remembered ballet steps with Patty and Bobby. It takes ten years off my age—and is another fun with music shared with them.

Surprisingly enough we found that there was a great deal in the field of operatic music that the children enjoyed. Both loved marching around the room to the *Toreador's Song* from "Carmen" and the *March* from "Aida." We started listening to the Metropolitan Opera broadcasts, and with the aid of books, we learned something of the story of each opera before hearing it over the air. We started collecting records of our favorite arias, and found that the children were more than willing to through the recitative best—when they had a favorite aria to look forward to.

Because of their melodic appeal I believe that the arias from the operas of P are a wise first introduction to opera for children—as well as for grown-ups. Just as the music of Tschaikovsky constitutes easy listening for those whose knowledge and understanding of classical music is limited, the appeal of Puccini knows no age limit.

To increase our understanding we have been learning something about the composers of music we like. Patty was delighted to find that Bizet, composer of Carmen, also wrote the lovely which she hears in church on special occasions, and that the Sanctus from St. Cecilia Mass, which is sung by her junior choir, was written by the same man who composed "Faust." They were surprised to learn that Tchaikovsky wrote the "Nutcracker Suite" especially for children and we read of the lonely man's great love for all little ones.

It isn't only the field of classical and operatic music that we have explored and enjoyed. Ballads and folk songs with their sweet simple melodies, which are part of our heritage, we have learned and loved. Folk songs of other countries have enriched our musical experience, and the children particularly enjoy those of Spain and Italy. Popular music, too, has its place in our lives, although I discourage buying the records because of their short lived "popularity." There are so many wonderful experiences in music, and I want our children to know them all.

It is a bit too early to tell about Bobby but we feel that *(Continued on Page 63)*

Does an ex-singer make a good vocal teacher? It's a much-discussed question, and this teacher comes up with some definite ideas on the subject.

A New Approach to Voice Teaching

by

JOSEPH A.

BOLLEW

STUDENTS of singing are frequently advised not to study with voice teachers who are not singers. In a recently published book on how to succeed in singing, a teacher described as "famous" and a former "accomplished singer," is quoted as saying, "My scholars have my singing to imitate, those of other masters seldom have anything (to imitate) but the tinkling of a piano." Another teacher quoted puts the case more briefly, "The teacher has to be able to show you." The author himself narrows the field further by urging aspiring singers "Not to study with teachers who have not been 'accomplished singers.'"

The advice sounds plausible. So plausible, indeed, that it has assumed the character of a truism. But, as we shall see, the moment it is exposed to reality, it bursts as suddenly as a pricked balloon.

In the first place, the great majority of voice teachers are ex-singers. It is therefore self-evident that a student can hardly avoid studying with a teacher who was not a singer. The dire warning embodied in the advice is obviously as needless as can be. (Accompanists who practice voice teaching are too few to have any bearing on the matter.)

Secondly, it is notorious that well known singers, and these are commonly regarded as "accomplished singers," rarely make good teachers. One example was Caruso, whose fame and accomplished singing are legendary.

He once began giving voice lessons to the late Riccardo Martin, the American tenor, but soon abandoned the attempt and declared quite honestly that he was a failure as a teacher. "Riccardo tried very hard to imitate what I did. It was next to impossible. I knew what I did and I could show him what I did, but I did not know how to impart to him a conception of what he had to do." Caruso never took another pupil.

This is only one outstanding example. More are available. If the advice to study vocal production with singers or ex-singers exclusively has any validity, then Caruso should have been among the very best of teachers. But he admitted failure.

Now, the majority of singers and ex-singers do not measure up to Caruso. It is a sad fact, even putting musicianship and artistry aside, that the vocal production of great numbers of singers is far from good and correct. What happens when they take to teaching? Can they do otherwise than pass on their many faults? That is what does happen, inevitably.

In many cases the pupils are blamed. "There are no good teachers, only good pupils" they say. Caruso was more honest and more intelligent. He realized that even if a teacher's vocal production is good, in order to be a good teacher it is essential to be conscious of how the correct production is achieved and to be able to convey that knowledge and ability to the pupil in practicable terms. In other words, it requires not merely being able to do so, but also knowing how one does it, plus pedagogical skill.

In all fairness it must be admitted that the fault does lie with some pupils. Some have an innate singing sense and intelligence; in some it can be developed; in others, a few, it is impossible to do so. It is the duty of the teacher to advise the latter to abandon the pursuit of a professional career. On the other hand, it is also true that there are far too many ex-singer-teachers who just do not know what correct vocal production is, what goes into its making, have no pedagogical skill whatsoever and have no other way of teaching than by the demonstration of their own poorly produced voices which, as often as not, are worn out and wobbly, or utterly deteriorated.

No, experience proves that it is not enough to be able to show what has to be done, even when there is little fault to find with the demonstration. If it were enough, correct vocal production could be learned merely by listening to the singers of opera and recital, etc. Much more is necessary.

A good vocal teacher must have an ear for the vocal imperfections, such as guttural, throaty, nasal, laryngeal and breathy tone; must know what causes them and must know how to remove them. No voice is capable of achieving its full beauty, range, volume, flexibility and agility, until such defects are eradicated. In addition, the good vocal teacher must be able to train pupils to detect these defects in themselves and in others, and must know how to build up a clear conception of their causes and a working grasp of the means of eradicating them.

A good vocal teacher must know what comprises vocal control in order to make the voice the vehicle fully able to meet the complex demands of vocal composition in all its rich variations. And in this, too, the good teacher must be able to transmit to pupils a thorough understanding of the ingredients of masterful control: vocal poise, tonal flow, adequate range, flexibility and agility, and a working grasp of the means by which it is to be accomplished.

In the matter of interpretation the good teacher is one who scrupulously avoids imposing arbitrary conceptions of interpretation upon pupils, but instead carefully guides them towards self-understanding of the composer's intentions, and towards a recognition of the pupil's best means of expressing them in their own way. Only thus is it possible to produce an artistic compound of musical composition and personality. Parrot imitation in interpretation, as in other departments of vocal training, does not lead to understanding and fine accomplishment but to lifeless unmusical utterance.

The good teacher also makes sure that the aspiring singer is studying music and the piano, if possible. Violinists, cellists, pianists, etc. regard themselves primarily as musicians. Some are better musicians than others. But the average singer—how few of them are musicians at all, or think of themselves as such? The situation is improving in this respect, but not fast enough. The blame lies with the teacher.

The good teacher will also insist that pupils steep themselves in poetic and dramatic literature so that they may develop better understanding and keener sensitivity to the texts of the compositions they sing.

How many ex-singer teachers possess these qualities? Very few. And in the existing situation it *(Continued on Page 64)*

[illegible] and [illegible] of three [illegible] Voice of America [illegible]

[illegible] Voice of America's favorite songstress, [illegible] the [illegible] globe

Burmese singer L. Khin [illegible] Than Myint on the [illegible] program to the Far East [illegible] Maung [illegible] Win (R.) L[illegible]

Marguerite Piazza, Opera Star with (L.) [illegible] (R.) George Galti, producer durin[illegible]

Mona Bell[illegible] [illegible] to (R.) Joseph Bayer, VOA music staff, Harold Boxer, acting chief VOA music service, and Dick Shephard, an[illegible]

MUSIC: America's Global Ambassador of Good Will

The inspiring story of the wide use of music on the broadcasts of the Voice of America, in bringing sympathetic understanding to the people of far distant countries.

by Cedric Larson

DURING the past five or six years music in its various forms has come to be almost Uncle Sam's No. 1 ambassador of good will over the airwaves to the world-wide audience of the Voice of America.

Its increased use in broadcasts year by year in response to popular demand from the four corners of the earth is a tribute at once both to the growing esteem with which the world at large has come to regard American music and recognition of the generally high performance standards which the musicians and artists themselves possess.

Sufficient time has now passed by so that we can honestly take stock of what has been accomplished in this sector of our international efforts to win friends and influence people on a global scale.

The experience of the past five years has shown again and again that the planned and extensive use of music in our international programs has demonstrated that music, the universal language, which is above politics and international strains, has a healing power for a disturbed world. It brings friends closer together and succeeds where force cannot succeed in composing differences.

But before we plunge into the fascinating story of the use of music by the Voice of America, we must briefly outline the extent to which this important element in our global campaign of truth and education occupies.

The "Voice of America" is a popular designation of one of the fields of the International Information Administration, quasi independent establishment under the Secretary of State, and headed by Dr. Wilson Compton, former president of Washington State College. Foy D. Kohler, a specialist on Russia and former charge d' affaires in Moscow, heads the International Broadcasting Service, official name of the Voice. The Music Section of the Overseas Services Branch occupies a crucial rôle in our round-the-clock psychological "peacefare" of the ether.

Headquarters for the Voice are found in both Washington and New York. Thirty-eight transmitters—on both coasts and elsewhere in the nation—have power ranges of 50,000 to 200,000 watts. Besides these facilities, other broadcast operations, for relay, exist in many other countries.

The Voice of America (VOA) is carried in 46 languages to areas having a potential audience of 300 million. VOA is on the air 24 hours a day carrying about fifty hours of original programs totaling close to 350,000 words daily.

The programs are of three general types: News, music and features, and analyses, with the latter comprising more than 50% of the content. Evidence that the programs are getting through and are listened to is plentiful—close to 35,000 letters a month are received from listeners. This audience mail is carefully analyzed and evaluated by VOA, which also conducts research and effectiveness polls whenever possible.

Besides all this, hundreds of reports from overseas posts are examined to reveal the climate of news and opinion in the country to which the programs are beamed.

The primary purpose of VOA, of course, is the dissemination of news and comment. The officials who oversee its operation, and watch over its welfare and output, must emphasize that basic function. But hardly any audience would listen forever to news and comment.

So here is where music enters the picture, and in the "aural show-window" of the VOA it is the only genuine American product which can be given the listeners first hand. Speeches, news, anecdotes, dramas, and cultural activities must all be talked about, passed through the personality of the script-writers, actors and announcers. But the story of musical life in America goes to them first hand.

What kind of musical fare does the VOA provide for its overseas listeners? The Music Section has found over the years from practical experience that the best bet is to give its overseas audiences a balanced diet. The world must learn that America has something besides popular music in order to disprove the accusation so often made by our enemies, that our music is ephemeral and frenzied. So the Voice has been more than anxious to record all the contemporary serious American compositions that it could possibly get.

For years the Voice has had a series of "American Composer" transcriptions, mostly of orchestral works gleaned from broadcasts, which is often supplemented by soloists and chamber music organizations. Short wave listeners are hospitable to American works. However, direct short wave broadcasts of symphonic music via the Voice transmitters are frequently plagued with distortion and fading due to inherent atmospheric transmission factors, so this type of American music is usually recorded, and the recordings flown direct to the foreign radio stations throughout the globe.

The VOA does virtually all of its musical work at its studios on West 57th Street near Broadway, right in the heart of New York's music area. Any staff member will tell you that owing to budgetary considerations they could not begin to do the sizable job they are turning in today without the hearty coöperation of the entire American music industry. This includes individual musicians, musical organizations and unions, facilities of the existing radio networks, commercial sponsors, managers of boards and agencies, recording services, publishers, and composers, who control performance rights and copyrights. Without all this assistance, the Voice of America actually could not carry a tune. So if the normal outlay for such musical programs as are broadcast daily were required, there would just not be enough funds for the large scale musical programs now offered to the world at large.

One big job of the Music Section is to stockpile a variety of musical programs. In their 57th Street studios they constantly receive and record a large number of standard radio programs, music of all types—since there (Continued on Page [illegible])

Here's one individual who has made a realistic study of

Economics For the Music Teacher

by KALMAN NOVAK

and comes up with suggestions concerning the solution of problems which are common to many in the profession.

A GREAT PHILOSOPHER once wrote a book called "The Theory of the Leisure Class," but he failed to mention in it the class of people who have the most leisure of all—the music teacher. Did you realize that even the most ambitious and energetic musicians who depend on giving lessons for their living are forced to spend up to one third of their working hours during a whole year doing nothing? How can this be? Let us see.

Suppose you are a piano teacher and you give all of your pupils one-hour lessons. If you are willing to work a forty hour week with two weeks' vacation and five or six holidays each year, as so many Americans now do, then you can give close to two thousand lessons a year. Multiply this figure by your fee for one hour's instruction and you have an annual income sufficient for anyone's needs. But what really happens is quite another story.

First of all, almost no one wants to take lessons all the year round. If you have forty pupils during the winter season you will do well to have ten pupils during the summer.

Secondly, although there are forty weeks between the second Monday in September and the third Saturday in June those of your pupils who stay with you throughout the season probably average about thirty four lessons each during this period. The reasons for this are only too well known to any music teacher. Besides inevitable illnesses, accidents, holidays, and vacations, there are always those times when little Johnny had to have a dentist appointment, or Mary had to be in her school play the night of her lesson, or Jimmy didn't practice all week, or Susan had to go to a friend's birthday party that afternoon. Needless to say, the twelve summer weeks yield a still smaller proportion of lessons, what with weekends in the country, vacations at the beach, and weather that's too hot for practicing. And we just won't even consider the likelihood that you may be sick yourself for a few days or a few weeks.

Thirdly, every year there are the children whose mothers discover that Sunday school, dancing lessons, Girl Scouts and piano lessons are really too much of a burden (and since piano lessons require the most time and money they are the first to be dropped), or the college students who discover that they need all of their time to study for mid-years, or the housewives who realize that housekeeping leaves less time for practicing than they anticipated. Once the season is under way, a hole knocked in your schedule is pretty hard to fill. No children and few adults ever decide to start music lessons at just the time in January, or March, or May, that your students decide to discontinue.

Now let's see what has happened to your two-thousand-hour annual teaching potential. If you are able to fill your schedule with forty pupils by the first week in October (never by the second week in September) then you do well to average as many as thirty lessons per week over the forty-week season. And if you are fortunate, you may have ten students who will take an average of eight lessons during the summer. This adds up to the grand total of twelve hundred and eighty lessons during the entire year, or sixty four per cent of the two thousand hours that you *could* teach in a year. In other words, you have the equivalent of twenty weeks of *unpaid* vacation scattered throughout the year.

What can be done about it? Probably nothing can be done to remedy the most important factor in the situation, the reluctance of students to take lessons in the summer. But as for the rest, a good deal can be done provided that teachers, students, and parents everywhere realize the need for a fair and uniform code of ethics for the teaching profession. As the first step in such a program it is suggested that the following seven rules be universally adopted by music teachers and be clearly understood and agreed to by all students and parents:

1. *Tuition shall be based on a term of thirty-six lessons per year.* Starting with the second week in September (which is also public school starts in almost all communities) and ending with the second week in June, there are forty weeks in the winter season. Faithful students seem to average about four absences during this period due to illness and holidays. Basing tuition on a term of thirty-six lessons therefore, leaves a reasonable number of lessons which may be missed without the need of schedule makeups. A student who starts lessons after the beginning of the season will register for a term of lessons proportional to the weeks remaining until June 15.

2. *Lessons missed are to be paid for whether or not they are made up.* It hardly seems fair for a teacher to be financially liable for his students' accidents and whims. A teacher's income shouldn't depend on whether his pupils catch colds, or fail to prepare their lessons, or visit their relatives out of town, or do any of the countless things that can prevent them from appearing for lessons. What is more, if pupils need pay only for the lessons they actually take then they have a financial incentive to be absent for the least excuse! It should be understood by students that their lesson hour is reserved for them every week of the season and should be paid for accordingly.

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THE NATIVITY

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Christmas program for pianist and narrator, singer and chamber singers

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by LOUISE GUHL

LAST CHRISTMAS I was asked to prepare a complete program to be given at the annual Christmas party of the woman's club in our home town. This party was to be held in a private house. Because of the limited space, and the heavy demands on time and energy that accompany the holiday season, the most practicable solution was one calling for little or no scenery, costuming, or lighting, and for a small number of performers. Since I play the piano, but do not sing, the choice of material which I could perform myself presented something of a problem. Feeling that a freshness of approach might be welcome, I decided to use only a minimum of traditional Christmas music, and to build a fantasy around piano music establishing a harmony of mood through spoken narration. Vocal music by a soloist and a small chamber group was included for balance and variety.

Hand written programs on Christmas folders listed the compositions played and sung. Since an atmosphere of reverence was the keynote, personalities were kept in the background, and the names of the performers were not given, the program was given without announcements and was ended without encouragement for applause.

The hush which followed proved that a personal, spiritual meaning had been projected to the listeners. I sat at the piano, turning slightly to the audience as I spoke. The singer was seated close by, and had only to rise when she sang. The chamber group was in another room, and sang unseen. Thus a quietness and dignity prevailed, which added to the feeling of reverence and serenity. The title on the programs was simply "THE NATIVITY."

The opening number was *O Holy Night* by Adam, sung by a soprano. This was followed by the first spoken interlude.

It was the night Christ was born. Over the hills of Judaea, the sky was a blue velvet tapestry studded with millions of star-diamonds. A strange shimmering light in the east grew brighter, brighter, and finally resolved into a blazing star which moved slowly, steadily toward Bethlehem as men watched in wonder and fear, feeling something new, something of unearthly significance reach into their hearts.

Music: *Notturno*, Respighi
or
Nocturne, Op. 9 No. 2,
Scriabin

In the waiting silence of the abandoned stable in Bethlehem, Mary rested, her thoughts on Nazareth. She was reliving the time of her betrothal to dear, kind Joseph, whose tenderness had enfolded her like a cloak since that day when she had heard a voice near her, speaking gently, as the earth seemed to pause in its whirl and a heavenly stillness filled her heart. "Hail, O favored one, the Lord is with you!" the voice had said, and Mary had been troubled, wondering why this voice was sent to her, for she knew it came from Jehovah, the living God of her people. But the voice had spoken again, in answer to her tremor of fear. "Do not be afraid, Mary, for you have found favor with God. And, behold, you shall conceive in your womb and bear a son, and you shall call his name Jesus. He will be great, and will be called the Son of the Most High, and the Lord God will give to him the throne of his father David, and he will reign over the house of Jacob forever, and of his kingdom there shall be no end." And Mary said to the angel, "How can this be, since I have no husband?" And the angel said to her, "The Holy Spirit shall come upon you, and the power of the Most High shall overshadow you; therefore the child to be born will be called holy, the son of God. And behold your kinswoman, Elizabeth, in her old age has also conceived a son, and this is the sixth month with her that was called barren. For with God nothing shall be impossible." And Mary said, "Behold I am the handmaid of the Lord; let it be to me according to your word." (Luke 1:31-38, Revised Standard Version.) And the angel had left her. For weeks she had carried the secret in her heart, awed and afraid at times, wondering as she realized that she was to bear the Messiah, that Jehovah had chosen her, of lowly birth, for the greatest privilege that could come to any maid. She had learned from the prophecy of Isaiah that the Messiah would be born into her father's tribe and of a virgin, but no one knew when, and with the realization that the time was *now* had come a great and holy joy. And now, in the midst of her weariness, peace filled her heart. Like sweet music, the angel's message came back to her, words forever linked with the calm of eventide, the hush of prayer and contemplation.

Music: *Abendlied*, Op. 85, No. 12
Schumann-Clough Leighter
Andante Cantabile, from C
Major, Sonata K 330
Mozart
Prelude IX in E Major, Vol.
II, J. S. Bach

And then, as so often before, Mary began to long for the moment when the babe would rest in her arms. Mary couldn't remember when she hadn't loved babies, as a maiden she had been the favorite among the mothers who needed help with their little ones, for she had been so gentle and the children had seemed to forget how to be naughty when Mary tended them. And they loved to hear her sing them to sleep. Mary smiled as she remembered her cousin Elizabeth's wonderful good fortune, the birth of the baby John, now six months old. And a heavenly melody came stealing into her ears, "Sleep softly, my child, sleep softly and sweet." As she listened, she dreamed of the babe she would cradle in her arms so soon. For a moment a shadow darkened the vision, the words of Isaiah, "He is despised and rejected of men, a man of sorrows and acquainted with grief, and we hid as it were our faces from him; he was despised, and we esteemed him not. Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God, and afflicted. But he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed. All we like sheep have gone astray; we have turned everyone to his own way; and the Lord hath laid on him the iniquity of us all. He was oppressed and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth." (Isaiah 53:3-7, Authorized Version.) Grief filled her heart. But the melody came back softer, fuller and soothed the grief until only the loving expectation remained.

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Little Ol' Lady, with Music in Her Soul

by Allie Bates Jolley

THE LITTLE Ol' Lady had music in her soul that could never be cramped or snuffed out, and she always found a vent in the form of imparting her knowledge to others. No matter what kind of task she performed in her daily routine to earn a livelihood, during the in-between moments, before and after hours, music could be heard coming from her apartment windows. Some man, woman or child would be thumping on the piano keyboard, trying to master a difficult composition, under her instructions.

The Little Ol' Lady, Miss Dora Gray Wendell, of Tallassee, Alabama, who was hunchbacked, stood four and a half feet high in stature and weighed about a hundred pounds. Her life and personality are woven into the fabric of every person who came in contact with her in the little cotton mill village where she resided for nearly three-quarters of a century.

Miss Dora's [illegible] keen intellect, dependability and education made her one of the most respected citizens in that community. Here she helped mold and shape the life of many a humble person to become a more useful and better citizen.

In 1888, Miss Dora came to Tallassee from Brownsville, Tennessee, to be governess in the Sistrunk home, where there were four children. In addition to the three R's the children were taught music, although that was not her duty. Nevertheless the news of her music ability spread and very soon there were other students. The neighbors soon started sending their children to study under Miss Dora.

During two of her summer vacations, she went to Atlanta, Georgia, and studied bookkeeping and typing. Miss Dora had decided to find a job that would last twelve months in the year.

After completing her course, she accepted a position as bookkeeper for a general merchandise store. However, she continued to teach English and arithmetic at night with a few piano lessons crowded in between.

Any young man or woman whom Miss Dora saw struggling, trying to eke out a living on forty-cents a day, working twelve to fifteen hours a day, and willing to study, could get her aid. She never solicited students. They always sought her.

ETUDE has always liked to feel that its journalistic gamut runs from the humblest to the highest. Here is a life story which we are sure is similar to that of hundreds of unsung teachers in all parts of the world. Success consists of doing what you want to do for the benefit of others. Many top-flight high-priced music teachers have not done in their fields what the "Little Ol' Lady" did in hers. Her simple sincere life was an exemplification of the third Beatitude, "Blessed are the meek for they shall inherit the earth." We deem it fitting to include this moving story in our Christmas issue. —EDITOR'S NOTE

At that period of history, children seven years of age were put to work in the cotton mill and their parents drew their pay in one envelope. There were no free public schools in that city, and it was seldom that children had a chance to learn the alphabet.

Later when schools were opened and the poor class of children permitted to attend, Miss Dora's class became adults who wanted to learn to read. Then there were others who needed English and mathematics in order to get on in business. At the same time music lessons never ceased.

Today there are men who hold important positions as leaders in their communities who can recall going 'round to Miss Dora's apartment on cold rainy nights, after standing and working twelve hours in the cotton mill. During those years, individuals who could read and write were rare in that village, but after studying a few months under Miss Dora's supervision, a person would be promoted to a job where he would be more useful. He would be given a chance at the cotton mill to read the name of the cloth and count the yards, preparing it for shipment.

While keeping books in the store, Miss Dora occasionally sold hats. One day a prominent lady didn't like the trimmings on the hat and Miss Dora re-trimmed it. Others, seeing the hat, came to have theirs done over. Con-

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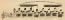
Adventures of a Piano Teacher

By GUY MAIER

Wriggling, Smooth Passage Playing, The Importance of Chords, and other questions.

WRIGGLING

Question: "In studying Chopin's Berceuse Op. 57 I have found a marking which is impossible to carry out. This passage is marked volteggiando



According to a couple of dictionaries to which I have referred, volteggiando means 'crossing the hands on the pianoforte.' Does it have another meaning?"

Of course it does! This is just another of those careless inaccuracies in music dictionaries. *Voltare* means to flutter (like a flag), to twist about or to wriggle . . . Describes that pesky passage perfectly, doesn't it? It surely does wriggle!

SMOOTH PASSAGE PLAYING

Question: "Although my fingers are strong and well trained I have difficulty playing smoothly in rapid passages (scales, arpeggios, etc.) going up and down the piano. I don't seem to coordinate properly to secure smooth rapid legato."

There could be a dozen reasons for this. A good teacher could spot the cause at once and remedy it. Here are a few of the possible hindrances:

1. Poor flip-flopping. Not getting "where you ain't" swiftly. This is done with the feel of skating over the key tops, or shaking water from your finger tips.
2. Fingers may be raised too high, especially when the hand passes over the thumb.
3. Your thumb may be too tight . . . uncurve it and play it on the lower side of its tip.
4. Your elbow tip may be heavy, preventing easy movements of the upper arm.
5. You may be *thinking* in single tones instead of in patterns . . . Think the next-to-come pattern, not the one you are actually playing.
6. You may not be shaping your hand instantly for the passage under it. Good pianists develop a "Rubber hand" which constantly contracts and expands to fit the required hand shapes.
7. Is your wrist as "loose" and flexible *sideways* as well as up and down?
8. Do you "breathe" in your passages? Are your dynamic activities followed rhythmically by balancing passivities?

THE IMPORTANCE OF CHORDS

For twenty-five years I have been writing, teaching, advising, cajoling, entreating teachers to teach chords, chords and more chords to their students, with but little result. In my classes this last year I've been shocked by the players' lack of chord training . . . especially in diminished and dominant sevenths and resolutions . . . skip-flip chords . . . and loud and soft chords played all over the piano with various touches and colors. One of our basic elementary principles is skill in playing chord masses and clusters. Here are a few things chords will do for the pianist:

1. Develop and strengthen the large muscles of the arm and back . . . Give those thin little girls with the pipe-stem arms interesting, daily forte and fortissimo chords for a year and you'll be amazed by the result! Likewise, the boys.
2. Chords give finger tip solidity and grip.
3. Are excellent for hand stretch . . . especially practicing diminished seventh chords all over the keyboard.
4. Afford security and confidence in playing handful of notes—one of the unique properties of the piano.
5. Help mightily to increase the dynamic range of students.
6. Offer the finest and freest skip-flip practice of all techniques.
7. Give excellent and necessary practice in bringing out top and bottom (the weaker sides) of the hands.
8. Practice in fast and brilliant chord progressions gives longer endurance and greater brilliance to everybody's playing.
10. Chords are the ideal concentrators, relaxers, solidifiers for the beginning of each day's practice period.

THE IMAGINATIVE MIND

Have you ever wondered why the playing of many pianists, especially the younger ones of this generation, is so unproductive and unmoving? Strangely enough, most of the players are themselves warmly emotional human beings who want to share with their hearers the composer's fervor and the living throb they feel in the music. Yet with all their talent and technic they leave the audience cold. I believe this is because they "emote" but do not think.

Let me explain. The re-creative function in music is essentially a thinking process. To breathe life into Beethoven, Mozart, or Chopin requires years of intense, concentrated brainwork. It cannot be accomplished through feeling alone. Even the imaginative elements in a composition must be approached intellectually. To reproduce the composer's message implies profound knowledge of his emotions, intentions, and styles, besides exceptional skill in the analysis of the skeletal texture of his music and understanding of the peculiarities of his directions and markings, and awareness of the subtleties of his meanings—to mention only a few of the factors involved.

This requires serious thinking, long research, and years of study. Yet how many young pianists do you know who have developed such a musical mind? Most of them allow the emotions to lead, thereby denying the necessity for mental discipline. This, of course, means that the emotions themselves are childish, and have no bearing on the

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TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, *Mus. Doc., gives advice about aiming too high, condensing Czerny, and the well-tempered clavichord.*

AIMING TOO HIGH

Or if you prefer, jumping to the top of the ladder. I had another experience of this kind recently when some friends brought to me their eleven year old daughter for an audition. They were very proud of her and dreaming already of a brilliant future on the concert stage. The numbers she wanted to play? Grieg's Concerto, and the Polonaise.

I found the little girl very gifted, perhaps even unusually so. But her hand was small, she was rather frail, and altogether incapable of doing justice to those exacting compositions. When I questioned her I discovered that she had worked on the "Appassionata" without any previous Haydn or Mozart and on some Chopin Etudes not preceded by Clementi, Czerny, or Cramer. All of which was obvious in her playing.

A little "aparté" with the teacher made me aware that the parents were responsible for such a state of affairs. She had tried to talk to them but it was of no avail and she feared she would lose her student if she insisted.

Then I stepped in and spoke to the mother and I believe she understood for she turned to her husband with a significant smile on her face. I took the hint. "Look here," I said to him, "here's a little girl who has a lot of talent and is doing the best she can. But let's make a comparison. You know what the auto dealers say that when a car is capable of going seventy five or eighty miles an hour it is wise to cruise at fifty to sixty. This not only saves on your motor and gasolene, but it increases safety. The same applies to piano study. When a pupil can play a piece in the fourth grade, it is better to give her one in the third, for she will play it with more assurance and therefore, effectiveness. In a few years and when talent has matured, give her free rein."

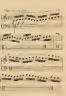
Perhaps the comparison was neither poetic nor very accurate, but it worked on a man's mind and at the latest report little Barbara Jean was at work on the proper musical diet. A diet, of course, that will bring her rational development and insure her future.

CONDENSING CZERNY

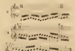
I have been using Czerny Op. 299 and Op. 740 for many years with good results and through it my pupils have acquired good finger velocity. However they find many of these etudes too long and usually the second half of each one brings considerable stumbling and fumbling. Is there any way to condense them or to shorten them to one page or so. Any suggestion will be very much appreciated. Thank you.

(Miss) A. W. L., Maine.

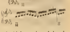
Instead of spending your valuable time on shortening or arranging these Czerny etudes—which despite scattered adverse opinions remain an outstanding contribution toward pianistic virtuosity—why not invent a few concise, easy patterns "a la Czerny", that would fill the bill and keep out the stumbling which, incidentally, you are not the only one to complain about. Such formulas can be varied *ad infinitum* through rhythms and transpositions into all keys major *and minor*. Thus, for instance:



And in inverted form for the left hand:



The difficulty—insignificant at first—will be gradually increased through transpositions into other keys, always conserving the C major fingering.



It should be emphasized that whereas such keys as D major, E major, G major and A major present no problem and can be performed with maximum speed, others such as the above E-flat major are extremely awkward and make a fast tempo impossible. But they are invaluable for attaining that fleet, liquid, pearly delivery in rapid passages which one so admires in top flight virtuosi. We call them "practice fingerings" and it must be remembered that they are only the means to an end.

Additional variations include playing both hands in unison and omitting all chords, starting at the lowest octave and climbing way up to the highest; crossing the hands—over and under—at one and two octaves distance, and the use of tone coloring, one hand forte and the other one piano, and let's not forget shadings carefully and gradually worked out.

It is through simple formulas that attention can best concentrate upon the diversified elements whose harmonious reunion will permit one to possess a rich supply on which to draw at will as a painter draws from his palette. One could not start too early and on another occasion I will discuss how this can be done from the first steps of study.

(Continued on Page 58)

QUESTIONS AND *ANSWERS*

Conducted by ***KARL W. GEHRKENS***
Music Editor Webster's New International Dictionary assisted by Prof. Robert A. Melcher, Oberlin College

MUSIC EDUCATION IN SCHOOLS AS A PROFESSION

In the August Etude I read with great interest an article by Lilian Vandevere entitled "Why not Music?" It was addressed to juniors and seniors in high school and urged them to consider music teaching in public schools as a profession. I was amused to read the qualifications that the author considers necessary, and I wondered why she left out wind instrument training entirely since it seems to be required by all colleges that prepare students for public school teaching. I mention this because I myself cannot take such work, and I am now doing something entirely different from what I had originally planned to do.

I should like to ask you also why it is necessary to spend so long a time in college in order to prepare for school music teaching. The expense of four or five years of training terrifies many of us, and most of the young people I know are not going into teaching music because they cannot afford to take such a long course. Could there not be a three year course? Or even a two-year one?

W. H. H.

I have read Miss Vandevere's article carefully and although I agree with you in some of your criticisms, I think that in general it is a very good presentation. My chief criticisms are (1) that she does not emphasize fine musicianship enough; (2) that she apparently does not know to what an extent instrumental music has developed and therefore does not stress sufficiently the idea of preparing for both vocal and instrumental teaching.

As for your personal problems and especially your suggestion that a four-year course is too long and expensive for many high school graduates, I shall have to reply that I disagree with you completely. A good school music educator needs to be an excellent all-round musician with at least fair playing ability on piano and several orchestral instruments, together with a good knowledge of harmony, counterpoint, music history, music literature and the like. He should also know something about English composition and literature and several other so-called "academic subjects," and of course he must become acquainted with the American public school system with school music methods and materials, and with both general psychology and the psychology of music teaching. Four years is all too short a time in which to prepare himself in all of these ways, and instead of reducing the length of the training course I myself favor increasing it to five years, or even six.

You ask why the course must be so long, and I reply that, in the first place, even four years are not enough to provide really adequate training; that, in the second place, most states require a Bachelor's degree for certification; and that, in the third place, the National Association of Schools of Music (to which most reputable music schools belong) has set up a minimum curriculum that runs for at least four years. So even if there were some short course available you couldn't get a job after you had completed it. There are a few music schools that offer courses preparing for vocal teaching only, and if you and your friends are interested in this idea I suggest that you first send a letter to Dr. Burnet Tuthill, 1822 Overton Park Ave., Memphis 12, Tenn., for a list of schools that belong to NASM, and that you then write to a number of these schools in your own part of the country asking them whether they offer a curriculum in Music Education that prepares for vocal teaching only.

K. G.

HOW DOES OUTDOOR WORK AFFECT ONE'S PLAYING?

I am an amateur pianist and I am very fond of playing the piano even though I may be of only mediocre stature as an artist. But the grounds around my house are rather large, and I find that I do a great deal of laborious and tiring labor in order to keep the place in shape. Do you think I shall have to choose between this outdoor work and the higher orders of pianism to which I aspire? I have often heard that concert artists do not engage in physical activity of this sort because of its adverse effect upon their muscles and nervous system, and I should like to have your opinion.

T. J. P., California

In reply to your question I can only state that in my opinion you will have to choose between the "hard physical labor" and the "higher orders of pianism." I myself like outdoor work, and I still do quite a bit of it, but I discovered many years ago that I could not play baseball or football—and still play the piano well; and after I became a man I learned that any sort of violent physical labor interfered seriously with my playing. Many other musicians have told me of similar experiences, so my guess is that if you aspire to be a real artist at the piano you will have to give up at least the very hard physical work and confine yourself to the lighter jobs.

K. G.

ABOUT MUSIC TEACHING IN SCHOOLS

I have several questions to ask you about teaching music in schools. First, in teaching music in grade schools is it better to have fifteen minutes every day or a half hour every other day? Second, do you think it a good idea to have all grades meet together for a longer period on each Friday? Third, is it better (Continued on Page 62)

SPEED AND TEMPO

Too much speed in organ playing is wrecking havoc with the musicianship of many of our young organist directors

by ALEXANDER McCURDY

THERE is an old Italian proverb: "the [illegible] the less speed" which, at first glance [illegible] paradoxical but which when we [illegible] think about it, applies to [illegible] things including music.

It sometimes appears that speed is the [illegible] of the present day. Only a few years back, as time goes, our grandfathers were [illegible] to travel by horse and buggy. To[illegible] we drive high-powered cars over express highways at eighty miles an hour. [illegible] modern world—and we Americans [illegible]—cannot [illegible] too many time-[illegible] devices. We speed up the time required for everything from washing dishes to crossing the ocean in a jet-powered aircraft. Speed is the watchword.

And after going at top speed all day we wonder why we are all worn out!

It seems to me that this mania for speed has infected musical performance. Our young organists play everything at a headlong pace. They play rapid passages so fast that the notes become a blur of sound. *Andante* becomes *allegro*, *allegro* turns into *prestissimo*. One would think musical performance had become a sort of Gold Cup race in which the winner is he who turns up his metronome to the last notch and plays the absolute maximum of notes in the irreducible minimum of time.

I often think of a shrewd observation I overheard at a Carnegie Hall intermission after a young pianist had performed with the insane speed, the inhuman precision and the complete lack of expression of a high speed telegraph key.

"These young players are all alike," I heard a gray-haired musician say. "They can play the fast movements, but they can't play the slow movements."

Paradoxical? Not at all. Speed and mechanical precision can be acquired by almost anybody who wants [illegible]. To play a slow [illegible], however, one's playing [illegible]. Mere mechanical repetition [illegible].

One would think that the [illegible] would be the last instrument [illegible] to this mania for high-speed performance. At an earlier stage this was nicely taken care of by the cumbersome tracker action, with some forms of which it was well nigh impossible to play anything rapidly.

Nevertheless I can remember hearing certain iron-fingered organists perform so fast on these ancient instruments that one could hardly tell what was going on.

Nowadays all that is changed. One can have an electro-pneumatic action which is absolutely instantaneous and one can have the action made as light as he desires. With this barrier out of the way, the organist has no mechanical factors to limit his playing and many have cheerfully joined the parade of mile-a-minute musicians.

I hope I have not given the impression that I do not favor playing music up to tempo. It goes without saying that a quick movement should go in quick time, just as a slow movement should be played slowly. In all cases the point is to make music, not to establish a new speed record.

No one is so good a judge of tempo as a composer who is also a performer of his own works. For that reason it interests me [illegible] concerti made [illegible] Stokowski and the [illegible] Philadelphia Orchestra. All these works are performed in the best possible taste. Nothing is rushed, nothing is done merely for show.

It is useful to compare these admirable recordings with later ones of the Rachmaninoff concerti made by other soloists. In almost every case the tempo is faster. The moving, musicianly performance becomes a virtuoso display.

There are, of course, times when we must have speed and plenty of it. No one likes to be thrilled by a dazzling display of keyboard technique more than I. But I like to think that there is more to it than mere technique. The technique should be a means to a musical end rather than an end in itself. A continual spray of notes flung out at high speed becomes meaningless; one would as soon be played upon by a fire hose.

I suppose every teacher has had the experience of urging, entreating, persuading and cajoling his students to spend much time in slow, careful practice. It is one of the most important secrets of learning a new work.

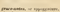
Yet, nine times out of ten the student will not or cannot believe that speed will take care of itself. He is uneasy until he has the (Continued on Page 53)

GRACE NOTES IN A MOZART QUARTET

by HAROLD BERKLEY

"I should appreciate information on the proper or accepted interpretation of the grace notes which occur in measures three and four in the first violin part of Mozart's Quartet No. 8, Koechel 575. In the Peters Edition the notation is as shown in the following example."

—A. P. T., California



The grace-notes, or appoggiature, are usually played as written: that is, the first as an eighth-note and the other two as sixteenths. I have heard one or two quartets play the first as a quarter-note and the others as eighths, but the effect was sluggish—the music did not flow smoothly along.

It is very important that the grace-notes be played on the beat. Many violinists, through carelessness or lack of experience, make the mistake of playing them before the beat, thus spoiling the charm of the phrase.

Leopold Mozart's book on the Technique of Violin Playing contains much information on the playing of ornaments and "graces" in the music of his own time and earlier, though not all of his recommendations are in line with present day taste and understanding.

Concerning Bow Placement

"... I have serious difficulty in drawing a broad or fairly broad stroke, even at moderate speed, for the bow bounces uncontrollably during the first part of each down stroke. ... I have exhausted all my reasoning powers trying to overcome the habit, and my teacher cannot help me. I would certainly be grateful for any advice you may give me that might help. (2) Also can you suggest any means whereby I might learn to place the bow on the string, especially in the upper half, without it bouncing slightly several times?"

—Miss V. M. P., Montana

Without hearing you play, and actually seeing what is happening to your bow arm, it is not easy for me to say definitely what is at the root of your trouble. But perhaps I can make one or two close guesses.

First, it is likely that your right arm is stiff; and second, you have probably done few if any bowing exercises in the lower third of the bow which would lead to flexibility and relaxation in the hand and fingers. Or, if you have been given such exercises, you have not practiced them as thoughtfully as you should.

There are several exercises I can suggest that would help you if you did them conscientiously. The first is long sustained tones of various sorts. Start with sustaining forte tones for eight seconds, drawing the bow close to the bridge and timing yourself with a metronome set at sixty. Each tick of the metronome will, of course, be one second. After you can sustain the tone for ten or a dozen bow strokes without any quavering or uncertainty of touch, begin to make crescendi on the Down strokes and diminuendi on the Up strokes. Making these dynamic changes evenly and gradually is not as easy as you may think, but the more care you put into the exercise the more quickly your control of the bow will increase. You must be careful to start each Down Bow with a slow stroke and very little pressure, increasing the speed of the stroke and the pressure as the crescendo grows. The reverse procedure is necessary for the Up bow: the stroke starts with speed and pressure, both of which must decrease in order to make the diminuendo. These exercises should be practiced for about ten minutes each day.

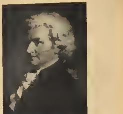
While you are working on these sustained bows, you should be investigating your ability to perform the Wrist and Finger Motion at the frog and the Whole Bow Martelé. If you don't know what the Wrist and Finger Motion is, look for my reply to F. C. R., Michigan, which also appears in this issue of ETUDE. The Motion is highly important, for it ensures relaxation in bowing no matter how vigorously one may be playing. As for the Whole Bow Martelé you will find a general description of it in the October 1951 issue of ETUDE and a more detailed description on page 17 of my "Modern Technique of Violin Bowing"—which you can obtain through the publishers of ETUDE. If you practice it carefully on a study which skips strings, such as the 11th of Mazas or the 7th of Kreutzer, you will find that it relaxes and coördinates your bowing more quickly than any other exercise.

But the bow must not be drawn too rapidly at first. Start by drawing it rapidly for four or five inches only, then slowing up the stroke in order to keep control of it. As you feel more certainty in drawing the bow, increase the amount of stroke you take rapidly, until you are taking at least two-thirds of the bow at lightning speed.

However, before you reach this point in your study of the Whole Bow Martelé—which may take a couple of months—you should be working on another variant of the sustained tone. This is the *Son filé* or Spun Tone, so beloved of the French school of violinists—and one must admit that those Frenchmen can bow! The Spun Tone, essentially, is the drawing of pianissimo sustained tones for from twenty seconds each to sixty seconds. Try first for twenty seconds, but remember that the bow must be drawn with absolute steadiness. As soon as you can do this to your own critical satisfaction, try for twenty-five seconds, then thirty, and so on. When you can draw a steady, pleasing pianissimo TONE for thirty seconds you can pat yourself on the back! Then, of course, you can try for sixty seconds. Such a very slow drawing of the bow cannot produce what we violinists call a Tone, but it can produce a steady sound, and if you can keep this sound going for several bows in succession—you're good! However, long before you have attained these sixty seconds you should be conscious of a lightness (Continued on Page 52)

Mozart—Fortunate Genius

In the 36 years of Mozart's short life he proved himself the most amazing genius the music world has ever known



Wolfgang Amadeus Mozart, 1756-1791
(Below) As a child, from a painting by Greuze

by Georgia M. Buckingham

THE TERM "genius" as applied to creative artists is too often associated in our minds with such words as "eccentricity," "immorality" or "emotional instability." So much so that when we meet a superlative artist who possesses also a lovable and well balanced personality, we feel thrice blessed and take him instantly to our hearts.

Such an artist was Mozart. Nor need we rely solely on the historians' appraisal of him, for we have a more intimate key to understanding his life and work. In the several volumes extant of the lively correspondence which flowed between Wolfgang Mozart and different members of his immediate family over an extended period, he reveals himself to us through that most reliable medium—his own words—a happy genius fully conscious of his destiny.

It would not have been surprising in view of his childhood and early training, if Mozart had developed many undesirable traits. Starting on tour at the tender age of six, "Wolfie" and "Nannerl," his gifted older sister, were dragged through the courts and concert halls of 18th century Europe in fair weather and foul, in sickness and in health, by (we suspect) a mercenary father. The applause and adulation attendant on their amazing performances might well have "gone to the head" of a less stable individual than Mozart. But his great need, even as a child, seemed to be for genuine love rather than for superficial praise. It is said that when once the boy seriously asked a certain Austrian princess, who had enjoyed one of his concerts, "Madam, do you love me?" and she teasingly answered "No," he began to sob as if his heart was broken.

If Mozart possessed one characteristic less commendable than others, it would seem to be his inordinate pride. A friend once relayed to him the remark, "The Archbishop of Salzburg thinks you are steeped in pride."

"The thought is intolerable," shouted Mozart, in uncontrollable anger. His friend records that "he trembled all over and reeled in the street like a drunken man. He was obliged to go home and get to bed, and he was still not himself on the following morning."

In the light of the unfair and often cruel social distinctions of his time, and Mozart's unshakable confidence in his own ability, it was only natural that his justifiable pride should be all too often offended by the unjust words of ignorant and spiteful men.

We can imagine the situation that might have prompted these words of his: "It is the heart that gives a man nobility. And if I am not a Count, I have perhaps more honor in me than many a count. And whether it is a valet or a count, he becomes a low scoundrel from the moment he insults me."

Barring his passion of pride, we find Mozart to be "a pleasant and cheerful soul." Says Romain Rolland: "He had quick sympathies and the gentleness of a woman—or rather of a child, for he was given to tears and laughter, to teasing, and all the tricks of a warm hearted boy."

While not the sympathetic humanitarian that many modern artists are represented to be, Mozart nevertheless loved deeply all those dear to him—his parents, his beloved Nannerl, his wife, his friends. His letters to them are full of sincere expressions of affection. Of his wedding he wrote: "When my wife and I were married, we burst into tears, and everyone else was so affected by our emotion that they wept too." Of friendship, he said: "Our best and truest friends are those who are poor. Rich people know nothing of Friendship." On another occasion he said: "'Friend'! I call only that man a friend, who, whatever the occasion, thinks of nothing but his friend's welfare and does all he can to make him happy."

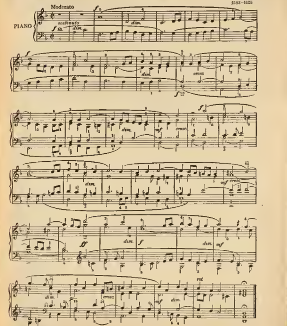
Mozart's happy and even temperament emanated from a clear intellect and great moral health, for it is well known that he waged a constant fight against sickness and physical misery.

For the secret of this exuberant mental well being (Continued on Page 40)

Fantazia

Much early English music was composed in a contrapuntal manner. Here is an example of the *fantasia* (also *fantasia*, or *fancy*), a style of composition which preceded the fugue. Before playing the music, examine the score carefully to determine the entries of the main voice or theme. Grade 4.

ORLANDO GIBBONS
1583-1625



From "Early English Classics" Edited by G. P. Maxim. [430 40040]

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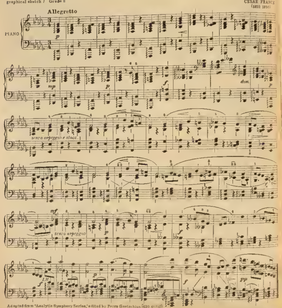
Theme from Second Movement

(Symphony in D Minor)

Compared to other composers, Franck left very little music His Symphony in D Minor, probably the best known of his works, is a glowing statement of romantic fervor, if perhaps somewhat overblown in orchestral style His influence, both positive and negative, over late 19th Century French composers like Chausson, D'Indy, and Debussy was tremendous (Turn to page 2 for a biographical sketch) Grade 3

CÉSAR FRANCK
(1822-1890)



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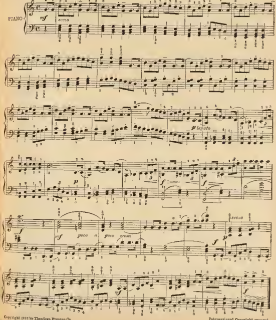
Grade 3½

March of the Minute Men

VLADIMIR PADWA



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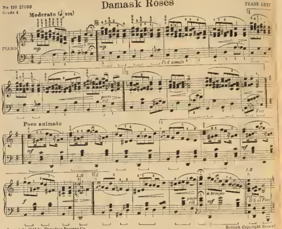
Grade 4

Damask Roses

FRANK GREY

Moderato (♩ 108)



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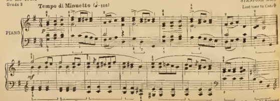
Grade 3

Menuet Ancien

STANFORD KING

Last time to Coda ⊕

Tempo di Minuetto (♩-126)



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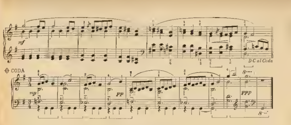
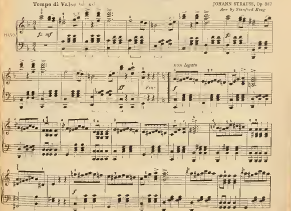


You and You

(Waltzes from "Die Fledermaus")

JOHANN STRAUSS, Op 367
Arr by Stanford King

Tempo di Valse (♩. 63)



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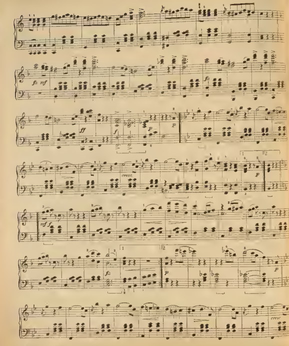
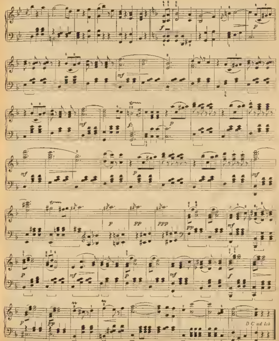


cresc.
cresc.

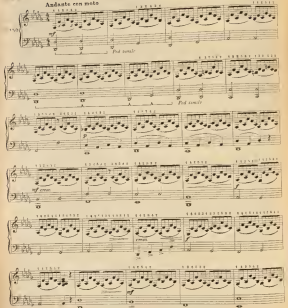


D C ad lib

O Holy Night

SECONDO

ADOLPHE ADAM
Transcribed by Clarence Kohlmann



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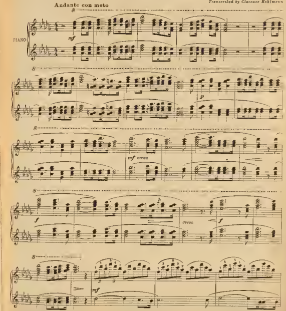
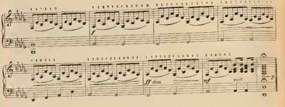
O Holy Night

PRIMO

ADOLPHE ADAM
Transcribed by Clarence Kohlmann





A Little Dance

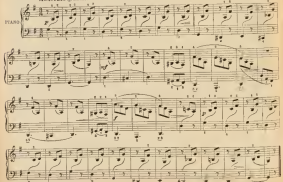
(Tanzchen)

Grade 2

SECONDO

C. GURLITT, Op. 130, No. 11
Arr. by Heinrich Kiehl

Moderato *(grazioso)*



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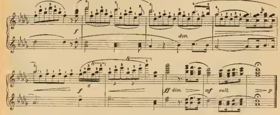


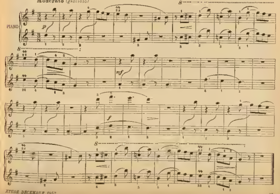
A Little Dance

(Tanzchen)

PRIMO

C. GURLITT, Op. 130, No. 11
Arr. by Heinrich Kiehl

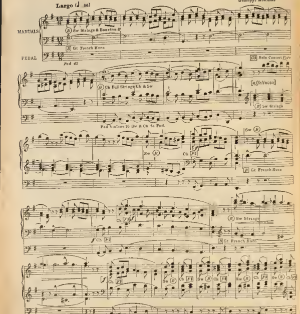
Moderato *(grazioso)*



Pastorale

(from Concerto Grosso No 8, Christmas Concerto)

ARCANGELO CORELLI (1653-1713)
Transcribed for organ by
Giuseppe Moschetti



From "Concerto Grosso No 8, Christmas Concerto," by Arcangelo Corelli, transcribed for organ by Giuseppe Moschetti [433 41087]

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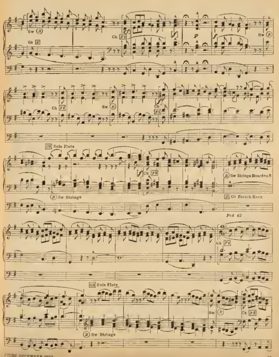
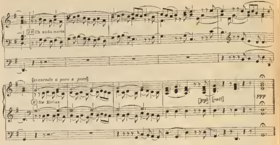


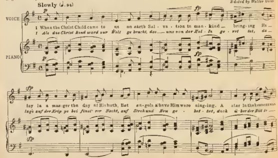


Christmas Song

(Weihnachtlied)

Hans Christian Andersen
English Text by Constance Wardle

ROBERT SCHUMANN
Op. 79, No. 17
Edited by Walter Golde


Slowly (♩=84)
VOICE
PIANO
p
fp
sfp
1 When the Christ Child came to us on earth Sal - va - tion to man - kind — bring - ing Re —
1 *Als das Christ kind ward zur Welt ge bracht, das — uns von der Höl - le ge - ret tet, da —*
lay in a man - ger the day of His birth, But an - gels a - bove Him were sing - ing. A star in the heavens was
lag's auf der Krip pe bei finst' rer Nacht, auf Stroh und Heu ge - bet - tet, doch ü - ber der Hüt te —

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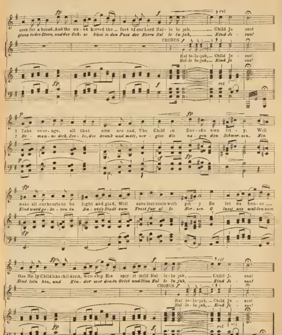
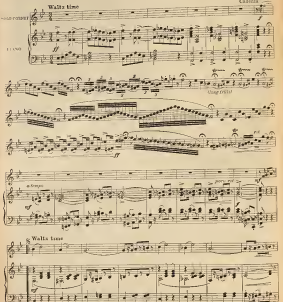

fp
f
rit.
seen far a - broad, And the ox - en kissed the — feet of our Lord Hal - le - lu - jah, — Child Je - sus!
glänz te der Stern, und der Och - se küss te den Fuss des Herrn Hal - le - lu - jah, — Kind Je - sus!
CHORUS
Hal - le - lu - jah, — Child Je - sus!
Hal - le - lu - jah, — Kind Je - sus!
p
2 Take cour - age, all that now are sad, The Child in Dav - id's own cit - y. Will
2 *Er - man - ne dich, See - le, die krank und matt, ver - giss die na - gen den Schmer - zen. Ein*
sfp
make all our hearts to be light and glad, Will save lost souls with pit - y. So let us hon - or —
Kind ward ge - bo - ren in Da - vid's Stadt zum Trost für al - le Her - zen. O lasst uns wal - len zum
this Ho - ly Child like chil - dren, wor - ship Him a - pir - it mild Hal - le - lu - jah, — Child Je - sus!
Kind lein hin, und Kin - der wer den in Geist und Sinn Hal - le - lu - jah, — Kind Je - sus!
CHORUS
Hal - le - lu - jah, — Child Je - sus!
Hal - le - lu - jah, — Kind Je - sus!

No 114-40006

Concert Waltz

Cornet Solo with Piano Accompaniment

EDWIN FRANKO GOLDMAN
Arr by Erik Leidzen



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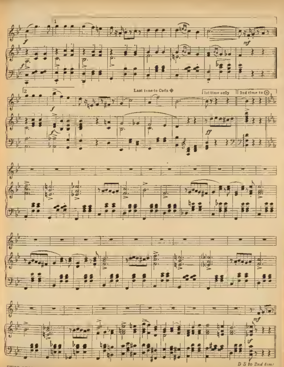
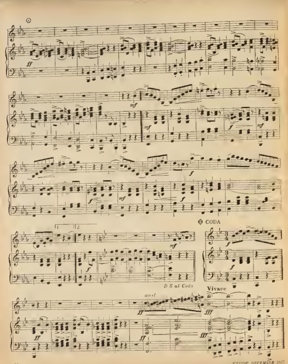


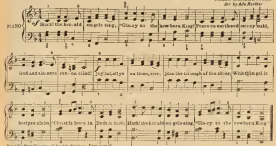


Grade 2.

Hark! the Herald Angels Sing

Charles Wesley

FELIX MENDELSSOHN
Arr. by Ada Richter



PIANO
mf
Hark! the her-ald an-gels sing, "Glo-ry to the new-born King! Peace on earth and mer-cy mild,
God and sin-ners rec-on-ciled!" Joy-ful, all ye na-tions, rise, Join the tri-umph of the skies, With th'an-gel-ic
host pro-claim, "Christ is born in Beth-le-hem." Hark! the her-ald an-gels sing, "Glo-ry to the new-born King."
f

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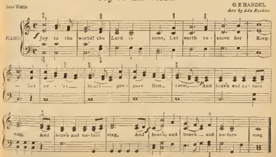
Grade 2.

Joy to the World!

Isaac Watts

G. F. HANDEL
Arr. by Ada Richter



PIANO
f
Joy to the world! the Lord is come, Let earth re-ceive her King
— Let ev-'ry — heart — pre-pare Him — room, — And heav'n and na-ture
sing, And heav'n and na-ture sing, And heav'n, and heav'n — and na-ture sing
mp
f

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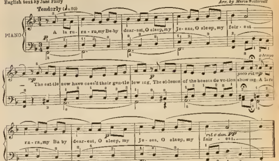
Grade 2.

English text by Jane Flary

The Rocking Carol

Traditional Mexican Carol
Arr. by Marie Westervelt


Tenderly (♩=80)
PIANO
A la ru - ra - ru, my Ba-by dear-est, O sleep, my Je-sus, O sleep, my fair-est
The cat-tle now have ceas'd their gen-tle low-ing, The si-lence of the beasts de-vo-tion show-ing. A la ru
ra-ra, my Ba-by dear-est, O sleep, my Jo-sus, O sleep, my fair - est.
mp
p
poco rit.
a tempo
rit. e dim.
pp

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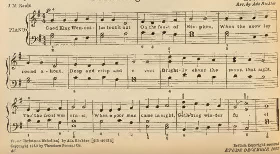
Grade 1½

J M Neale

Good King Wenceslas

Traditional
Arr. by Ada Richter


PIANO
p
Good King Wen-ces-las look'd out On the feast of Ste-phen, When the snow lay
round a - bout, Deep and crisp and e - ven: Bright-ly shone the moon that night,
Tho' the frost was cru - el, When a poor man came in sight, Gath'ring win-ter fu - el

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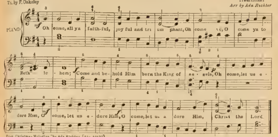
Grade 1½

Tr. by F. Oakeley

O Come, All Ye Faithful

Traditional
Arr by Ada Richter


PIANO
mf
Oh come, all ye faith-ful, joy-ful and tri-um-phant, Oh come ye, O come ye to
Beth - le - hem; Come and be-hold Him born the King of an - gels, Oh come, let us a -
dore Him, O come, let us a - dore Him, O come, let us a - dore Him, Christ the Lord.
p
f

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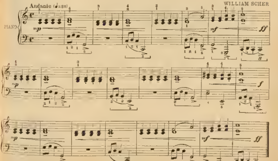
Grade 1½

In the Lions Den

WILLIAM SCHER



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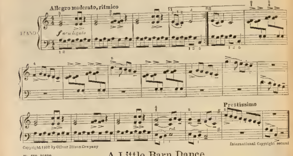
Grade 3

Hi-way Scene

GEORGE FREDERICK McKAY



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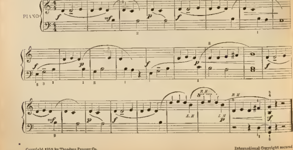
Grade 1.

A Little Barn Dance

MAE-AILEEN ERB



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MOZART—FORTUNATE GENIUS

(Continued from Page 26)

we must credit first his simple, religious faith which was untainted by fear or superstition. When his father lay dying Mozart wrote: "As death is the true purpose of life, I have for many years made myself familiar with that best friend of man and his face has now no longer any terror for me, but is, if anything, calm and consoling to look upon. I thank God for this blessing. I never go to bed without thinking that perhaps on the morrow I may no longer be alive. And yet no one who knows me could say that I am sad or discontented. I give thanks to my Creator for this happiness and hope with all my heart that my fellow-creatures may share it."

His deepest happiness however was found in creation. To him it was a necessity comparable to eating, drinking or sleeping and one which he was always able to satisfy. "Composing is my one joy and passion," he wrote. History has recorded that Rossini created through "no sublime imagination"; that Beethoven often worked into a state of physical exhaustion; that Bach was a tireless plodder. Mozart had none of these struggles. So easy was creation for him that he could compose a prelude while writing a fugue, or [illegible] parts for violin and piano [illegible] the piano part direct from his mind, without rehearsal with his partner.

Because of his delicate perceptions, his shrewdness and sense of irony his music always says exactly what he wished it to say. It has been said that "he deceived the public but he guarded it as well." They applauded the passages which he intended for applause.

When he says in a letter dated April 4, 1781: "Rest assured that my sole aim is to get as much money as possible, for after my health, it is the most precious possession," this may appear at first glance to be a low ideal for an artist of Mozart's caliber. But he was first of all a realist and had been compelled by necessity to be concerned about money. The wonderful fact was that he could and did direct his art toward pleasing the public, without sacrificing his ideals.

These ideals forever illuminate his works and show his true soul, full of gentleness and understanding and "ineffable peace." In three of his works it can be said that he expressed the Divine: in the Requiem, in "Don Giovanni" and in the "Magic Flute." His music written from the heart, has its strongest appeal to the hearts of men rather than to the intellect. Because he understood people and w[illegible] a keen [illegible] he was able to express at will the most elusive and subtle human emotions. Once he wrote: "I wished to compose an andante in accordance with Mlle. Rose's character. And it is quite true to say that as Mlle. Canabich is, so is the andante."

It was in the field of opera that his genius found its greatest challenge. He says: "Simply to hear anyone speak of an opera, or to be in the theatre, or to hear singing is enough to make me beside myself. Tears come to my eyes when I hear an operatic air."

Since he was first and foremost a musician, and only a musician, he did not bother about the association of poetry and music in drama, though his dramatic instinct was infallible. He says flatly: "Music reigns like a king, and the rest is of no account." Also: "In an opera, it is absolutely imperative that poetry should be the obedient daughter of music. I cannot express either my feelings or my thoughts in verse for I am neither a poet nor painter. But I can do this with sounds, for I am a musician."

His own words describe the keen psychological analysis which he brought to the creating of an opera. One annotation reads: "As Osmin's anger steadily increases and the audience imagines that the air is nearly ended, the *allegro assai* with its different time and different style should make a good effect [illegible] rage knows no longer what he is about and is bereft of his right senses, so the music should also seem to be beside itself."

In the same opera he refers to the air "O Wie angstlich" in these words: "The beating of the heart is announced beforehand by octaves on the violins. The trembling irresolution and anguish of the heart is expressed by a crescendo and whisperings and sighs are given out by muted first violins and a flute in unison."

To Mozart music was the harmonious expression of life. His works full of incomparable melody always sing of love reflecting his own serenity, revealing the spirit, but never wounding the flesh or "offending the ear."

Mozart died December 5, 1791 at the age of thirty-five, having written the magnificent Requiem during his last two months of life. He died alone, abjectly poor, sick, deserted by friends and even by his wife and was buried in an unknown grave without one soul to weep for him. But we can be sure that this genius in living as well as in art met death whom he had called his "best friend" with the same serenity and fearlessness with which he met life. His music will forever proclaim his immortality and if we must shed a tear, let it not be for his poor clay but let it be rather for the world [illegible] of the blessing of [illegible]

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MUSIC: AMERICA'S GLOBAL AMBASSADOR OF GOOD WILL

(Continued from Page 17)

listeners of all tastes. In a four-week period the music staff may thus accumulate from 100 to 200 hours of music. At the same time they may also record by direct wire or tape-recorder a dozen non-broadcast concerts, in Town Hall, Carnegie Hall or anywhere else. Staff specialists listen to these things, and write reports indicating where in the overall broadcasting scheme of things they could be most effectively used.

The major avenues in which the musical broadcasts appear, are, first, shortwave and second transcriptions for overseas distribution. How much of the total VOA output is music? The percentage varies from country to country or we might say from target area to target area. The demand for American music in some countries is high as from Latin America where it may range up to 40% of all broadcasting time. In other portions of the globe it may run 10% to 15%. No music is beamed behind the Iron Curtain (with the possible exception of Christmas or Easter) for the very good reason that VOA doesn't want to imperil listeners in Iron Curtain lands by having American music come out of their loudspeakers and thus identify the source of the broadcast.

The music staff supplies the music to introduce or accompany some little drama of American life. Appropriate selections from records must be meticulously chosen to enhance the dramatic value of the program. There are also brief musical programs, such as a new work by a composer currently in the public eye or interviews with artists concerning a new composition. If a prominent composer should pass away a memorial program comprising selections of his best known works is frequently given.

The VOA constantly strives to reach the widest possible audience at all economic and educational levels. That means they must attract and hold the interest of the unsophisticated listener of musical entertainment, as well as the discriminating listener. While no precise formula has ever been arrived at, broadly speaking, one-third of the output of the VOA is serious music, another third is that vast catch-all category called "semi-classical," and the remainder is popular music. What they insist is that the quality in each of these categories be first class.

For the entertainment shows they utilize the best talent in the popular field. Bing Crosby, Jo Stafford and such big name bands as Benny Goodman, Guy Lombardo, Tommy Dorsey and many others. Jo Stafford's weekly music show has had unparalleled success. It features among other things questions and answers about America on every conceivable topic, including music and show business. Sometimes a contest is run, such as an essay among the listeners on a certain topic with an album of Jo Stafford's records for the best letter from each country. This has had an almost fabulous success. Jo Stafford has become an international favorite judging from the huge amount of mail from young people all over the world.

Another form of program is the informational and entertainment type of show. Paul Whiteman is the narrator on the program [illegible] doing a history of popular music in America from the early colonial days to the present time against the background of the customs and culture of our country and national and world events. In a program of this type as you trace events through the years, there is much room for presenting the ideals as well as benefits of democratic society.

A new series which has just been started is called the "Musical Theatre." It presents condensed versions of musical comedies and operas, and describes the history of this type of entertainment in the United States. Mimi Benzell, former Metropolitan opera star, is featured as hostess and narrator on the program, and she also sings. Quite a bit of American cultural history is woven into this series.

Then for variation in this series the VOA will take something from Metropolitan auditions of the year as originally broadcasted over the network. This represents a fine opportunity to show the rest of the world our best aspiring American singers. This particular program is translated into a number of languages, and besides being fine entertainment is an excellent show-case for American talent.

As might be suspected, broadcasting music into a country like Arabia or India, each with its own native music, is beset with many problems. To solve this problem field men on the spot are contacted to ascertain the actual musical interests of audiences in these countries and then music is selected which meets these tastes as nearly as possible together with a certain amount of Western music. Recordings of their own native musicians are also secured for broadcast purposes with good results. During the past decade American occupation forces have been stationed all over the world and many countries have thus been introduced to American music which have never been able to hear it before and a popular demand for it arises. An outstanding example of this is in Japan, where symphonic music became very popular during the occupation years. Not so long ago, the Japanese of their own volition were asking for operatic programs and the Japanese radio put on an entire symphonic series conducted by Toscanini. Japan became so engrossed in the Metropolitan opera that this country sent several radio men to New York expressly to arrange for Metropolitan operatic broadcasts on the Japanese radio network.

Last year two men who escaped from a Russian slave labor camp (which the Soviets deny exist) arrived at these shores, and found their way into the VOA offices in New York. They recorded songs sung by the slave laborers and by their very nature listeners knew these songs were genuine. They mentioned names and places, and the songs had a sad lyricism of music and text that could not have been "faked up." The music was recorded as it was heard from their lips. Then the leader of a choral group of Russian refugees was called in and the songs were recorded—there were six of the slave labor camp songs. They were then broadcast in every language telling to the peoples of the world the sad story of the slave labor camps. The effect was tremendous.

"All right, all right! Whose voice is changing?"

The Music Section always keeps in mind that we must get across to the people of the world that American music is not alone big name orchestras, symphony orchestras of the greatest cities, or Broadway and Tin Pan Alley productions. They try to show how the love of music permeates even the smallest communities of our outlying areas. They show how American youngsters are receiving a musical education in our schools, all the way through high school by means of instruction on instruments, voice lessons, playing in bands and orchestras, singing in various choral groups, and classes

(Continued on Page 57)

THE CONCERT ARTIST AND HIS COMMUNITY

(Continued from Page 10)

four grand pianos, including a Steinway, six violas, two cellos and a number of music stands—all for only $3,000.

On the same trip I also recruited three American music professors—and Panama's National Conservatory thus got off to a start in 1944.

Today we have 1,000 students, each of whom pays an annual fee of $5.00—no more. We have a staff of 38 teachers, including such well-known musicians as Roque Cordero, Panamanian winner of a Guggenheim grant for composition; Hans Janowitz, the Czech pianist; and Mme. Martha Speel, a Dutch voice teacher.

Our students include North Americans, many from the nearby Panama Canal Zone, as well as Panamanians and other Latin Americans.

Properly, music appreciation should begin in the primary schools. Pupils in the second or third grade are not too young to learn how to read the "Basic Seven" notes of music and receive instruction in solfeggio and theory.

It is here that we should begin to create musical understanding, to encourage a hunger for esthetic feeling, to discover musical aptitudes and guide children along the pathways of artistic truth.

Primary students should also be taught to take part in choral and group singing. The child initiated into the practice of vocal harmony acquires an understanding of true democracy and learns to comport himself in harmony with his neighbors. In this respect, music has practical cultural value!

At the same time children should be exposed to orchestral concerts of serious music. In Panama our conservatory orchestra, led by Alexander Fenland, gives monthly concerts at the National Theater. The price of admission is 25 cents for students, [illegible] cents for the general public.

A further step in helping the community along the road of musical understanding is in getting the radio stations to broadcast more fine music. Students may study serious music in the conservatory and school, but if they hear little but popular tunes on the radio during their hours at home they cannot develop discernment of what is good music.

This problem is acute in Panama as in other musically retarded communities. Broadcasting stations are not obliged by law, as in the United States, for example, to have sustaining programs for the public.

The program sponsors prefer popular music, so almost without exception the public hears the mambo, the bolero and other dance rhythms morning, noon and night, without Beethoven or Bach to balance their auditory diet.

It is no excuse—nor is it the truth—to say that a musically uneducated public will not appreciate serious music. This has been proved in my country, where a brand new radio station dedicated to playing fine music as rewards climbed to second place among radio listeners in just two months on the air! This is the one bright spot in local music broadcasting in Panama.

As other musicians may well do when confronted with such a problem, I am campaigning for legislation requiring the radio stations to devote a given portion of their broadcasting time to sustaining programs of serious music.

Of course the musical artist can always give concerts locally as a means of helping the cause of music in his community. Occasionally I appear on a program for the benefit of the conservatory or for charity, though I rarely go abroad any more as a concert soloist on my own.

This then is how I reply to those who assume my "retirement" is such. New life awaits the musician who finds himself able to concentrate on the cultural advancement of his community, instead of his own career and fortune. THE END

ADVENTURES OF A PIANO TEACHER

(Continued from Page 21)

artistic re-creation of a work of art.

I am sure that the re-creative imagination is quite a different quality from the creative. It is primarily an intellectual process. It is the emotion placed at the service of thought. The mind alone is able to bring about the union of heart and music.

This is the only possible way to achieve true "interpretation."

How often we see exceptionally gifted pianists struggling to bring light into the darkness of the score . . . but for them there is no light because they are substituting their hearts for their heads. Warmth and life have been killed by technical facility. When you can play brilliantly, ear-ticklingly, it is so much easier to emote than to think. So they let it go at that . . . The audience leaves the hall unsatisfied because the player has not penetrated into the spirit of the composer. The pianist soon joins the sad sack army of frustrated "unappreciated" concert players . . . The older he grows the more hopeless will be his misfit, until some artist-teacher or thinking musician shows him how to develop his imaginative mind.

THE END

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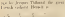
VIOLINIST'S FORUM

(Continued from Page 25)

your right arm and a sense of balance which should stand you in good stead when you are playing the broad detaché.

If you can afford the time, you should spend an hour a day on the various bowings I have mentioned. If you do this for three months your quivering and lack of bow control should be a thing of the past.

(2) As for your second question, I can give you a superlatively fine exercise that was shown to me years ago by Jacques Thibaud, the great French violinist. Here it is:



Any study that skips strings can be used, remembering always that the lower string is Down bow at the point and the upper string is Up bow at the frog. The bow must be placed on the string before each note is sounded. If this exercise does not give you bow control, nothing will.

I hope you will follow the above suggestions carefully, and let me know how they result for you.

Again the Wrist-and-Finger Motion

I have been reading your page in ETUDE magazine for some five years and have frequently read your reference to the wrist and finger motion, but in these years you have given no description of it. You refer your readers back to issues for 1944 and 1945. That is a long time ago, and perhaps many readers, like me, will never see those articles. Would it be possible for you to tell us again about this important part of the technique?"

—F. C. H., Michigan

Your letter is very timely. Some students who came to my Summer School in Maine this year have read ETUDE for several years and were ignorant of the Wrist-and-Finger Motion, though they were acquainted with the name of it. I thought it would have to be described again before long, and now you have given me the opportunity to do so.

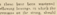
In its simplest and most obvious form the Wrist-and-Finger Motion is the movement made—or that should be made—by the hand and fingers when changing bows at the frog. In making a full-length Up bow, the arm carries the bow along to a point about four inches from the frog. When it arrives here the elbow should have been raised so that the forearm is parallel with the floor, the wrist being slightly bent. During the Up bow, the feeling should be that the wrist is leading the hand upward—as in fact it does, though only slightly.

When the stroke has arrived at about four inches from the frog, the arm movement ceases, but the hand moves forward from the wrist joint and the fingers bend. As they are bending the arm begins the Down bow. If you have ever painted a floor, a wall, or the top of a table with a broad brush, you will know what the feeling in the hand must be.

However, the handling of a violin bow calls for a great deal more sensitivity of touch than the handling of a broad brush, and not many students can make this change of bow at the frog unless they have had special training. But this special training is absolutely essential if the player is to acquire a smooth, even, and relaxed technique of bowing, for the Wrist-and-Finger Motion is the cornerstone of relaxation in bowing. It must take place every time an Up bow changes to a Down, in any part of the bow and at all speeds of bowing. It is as essential in a rapid spiccato as in a long melody.

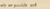
To master the Motion, one must first isolate it. It should be practiced near the frog, the wrist and fingers alone making three or four inches of stroke, the arm remaining still though not rigid. After making the strokes for a few days with the bow on the string, the student should then lift the bow after each stroke, lifting it, however, not more than a quarter of an inch. The [illegible] the little finger to balance the bow, no matter if it is straight or bent. Then the student should take all the strokes Up bow, and later all Down bow. After these come such bowings as the following, the bow still being lifted after each stroke:

Ex. 1



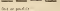
When these have been mastered, the following bowings, in which the bow remains on the string, should be studied:

Ex. 2



as slowly as possible, and

Ex. 3



as fast as possible.

But it is not enough to be able to make the Wrist and Finger Motion as an exercise. As soon as he can do it with some degree of control, the student must apply it in every scale, exercise, study or piece that he plays. Then, before long, he will become aware that the quality of his tone is rapidly improving.

Violin Questions

By HAROLD BERKLEY

AN INFERIOR IMITATION

P. H. S., Ohio. I am sorry to have to tell you that your violin cannot be, by any means, a Stradivarius, but was made, as the label states, in Germany, by Friedrich August Glass, following the model of a Stradivarius violin made in 1736. Glass, however, was a very poor copyist, and his instruments are not well liked. They are worth at most $150.00, but usually they sell for less than $100.00.

SHOULD BE APPRAISED

G. H. C., Manitoba. No one could give you a definite appraisal of your violins without making a personal examination of them. But from the evidence in your letter I rather think that all of them are factory products worth between $50.00 and $150.00. If you wish to have any of them appraised, I would suggest that you communicate with Wm. Lewis & Son, 30 East Adams Street, Chicago 3, Illinois.

A HUMORESKE ARRANGEMENT

M. H. R., Washington. I have been unable to find out what arrangement of Dvorak's *Humoreske* was used by Max Rosen in the 1920's. Is there any reader of this column who can tell me? There are many arrangements of this famous little piece, and most of them would fit your description. The best, to my mind, is Kreisler's, but it is rather difficult, being in the key of G flat. Another good arrangement is in the key of G, by Fabian Rehfeld. (2) Most of the violin makers of Cremona used printed labels, in which the date or part of it was added by hand. However, there were some makers who used hand written labels. The language used was Latin.

VIOLIN WITH A LION'S HEAD

R. J. J., Virginia. Not having seen it, I cannot tell you about your violin except that it is most probably an old German instrument. The lion's head scroll is an idea that has been used in Germany for well over a hundred years, if I remember right. Your best plan would be to take or send it to Ferron M. Brown, 5625 Wilshire Blvd., Los Angeles. He would be able to tell you something of its origin and its value, though I should warn you that it is probably not worth very much. There are thousands of such violins on the market.

VIOLIN STUDIES

I. H., Washington. By all means send me a copy of your violin studies. I should be glad to see them and to let you have my opinion of them. But don't expect an early reply!

A MERITORIOUS IDEA

K. H., Missouri. Your idea of "pole-tunes" vs. "positions" has a great deal of merit. Whether it would make teaching easier is a question, but it should make learning more so. Why don't you write an article on it for ETUDE?

A GIVE AWAY DATE

Mrs. F. M. J., British Columbia. Of the two violins you mention, the first is obviously a German factory product, worth at most $100.00 and probably not more than $60.00. The second, labeled Carlo Bergonzi and dated 1799, cannot be genuine, for Bergonzi died in 1747. The fact that so egregious an error was made in the date would seem to indicate that the violin was made by a rather crude copyist—if, indeed, it is not a mere factory violin. Many of these have very high-sounding labels in them.

DOES A READER KNOW HIM?

Mrs. J. M. S., Nova Scotia. (1) In the books I have with me up here in a Maine village this summer I can find no mention of a maker named Mathias Keller who was working in Philadelphia during the middle of the last century. Perhaps some reader of this column can tell us something about him. (2) A book that would interest you is "Known Violin Makers," by John Fairfield. You can obtain it, I think, from the publishers of ETUDE.

A GOOD FACTORY MADE VIOLIN

Mrs. A. P. R., British Columbia. The violin you inquire about is a very fine make of factory origin. There are many such instruments on the market and they sell for around $100.00. However, not infrequently one sees a factory-made violin that has an uncommonly good tone, a tone worth much more than the market value of the instrument. For some strange reason, it is not the quality of the tone that governs, in most cases, the price of a violin.

Organ Questions

Answered by FREDERICK PHILLIPS

• *In the October ETUDE you mentioned reading a part of a list of reed organ music and books. Would you please send me the same list. Also, is "My Bach Book" a good book for the reed organ? I am at present studying in Grade 2 and almost ready for 3rd grade work.*

—K. B. H., New York

We are sending you the list desired, and any of these books may be had for examination from the publishers of this magazine. We have not located the book, "My Bach Book" and you probably mean "Your Bach Book" by Guy Maier. This is really a piano book, and not very suitable for reed organ, though most of the numbers could be so played even if the effect was rather unsatisfactory. The grade of this book, however, is a little more difficult than your present standing suggests as wise.

• *I am about to acquire a Mason & Hamlin reed organ of about 1890 vintage, and hope this will enable me to "keep my hand in" since I am unable at present to get out to practice on a regular organ, though I have played the organ for several years. First I should like any suggestions as to the care of a reed organ. My husband and I have thoroughly cleaned this organ using a common and damp cloth. We have also pulled the reeds and blown the dust out of them so that all but one or two play now. Is there any solution in which the reeds could be dipped to clean them more thoroughly and is there any way to keep spiders out of the organ? We had to evacuate countless webs and I have a number of spiders in my home. Could a pedal board be attached to this organ, coupled to the 8' Diapason and Sub-bass stop? This would necessitate a motor to drive the bellows. Please give the names of manufacturers of both, also a suitable bench, as I have been unable to find one locally. Also the names of several reed organ books giving registration, including sub-bass stop.*

—H. K. E., Texas

A reed organ does not require more than ordinary care, the most important item being to keep it free from dust or dirt. There is a book by Howe entitled "Scientific Piano Tuning and Servicing" which of course deals mostly with pianos but has an excellent chapter of eight pages on the servicing and repair of reed organs. If you have a well equipped library near you, this book will probably be on the shelves. You have done quite a good job of cleaning, but where the dirt is stubborn you might try brushing the reeds with alcohol, using a very soft brush. Do not under any circumstances bend the tongue of the reed. The chapter above mentioned might help you to take care of the reeds which still do not speak or which might be out of tune. We do not know of any special solution which would clear up the spider situation, but do not use anything liquid. Possibly the placing of camphor inside the organ would help, we are not sure. We have never heard of a pedal board being attached to an organ of this sort, and rather doubt its possibilities. However, we are sending you the address of a firm who could supply such a pedal board as is used for regular pipe organs. We are also sending the addresses of blower manufacturers and two individuals who supply plans for motor installations. Another address is that of a manufacturer of benches. A list of reed organ collections will be enclosed, but with no special indications for the sub-bass, just use it in the louder selections to supplement the regular bass parts.

• *I am interested in making organ construction my career. I am sixteen years of age, and have a year and a half of school to go. Are there any schools or colleges that specialize in organ construction? Would it be possible for me to obtain an apprentice job with an organ company during the summer? Also please suggest some good books on organ construction, both pipe and reed.*

—J. J. I., Pennsylvania

To the best of our knowledge there are no schools or colleges specializing in this subject, and we understand that it is the general practice for organ building experts to come up through factory training. We are sending you the names of several reputable organ manufacturers, and suggest that you correspond with these firms both as regards apprentice work or regular employment after you have completed school. One of the best books on organ construction is Barnes' "Contemporary American Organ." Another rather smaller work is Skinner's "Modern Organ." There is another by Lewis entitled "Modern Organ Building" but this may be out of print. We believe a copy is to be found in the Philadelphia Free Library in case you visit this city occasionally. Grove's Music Dictionary also has complete articles on organ construction, as well as some information regarding reed organs.

• *Our church has a Marshall-Estey electric organ with twelve stops above the regular keyboard as follows: Diapason Bass 8', Dulciana Bass 8', Octave Bass 4', Dulcet Bass 4', Bourdon Treble 16', Gedeckt 16', Diapason Treble 8', Melodia Treble 8', Octave Treble 4', Flute Treble 8', Flautino Treble 2', Full Organ. Please advise what stops are more or less regulation for solo, choir and congregational work. Also please suggest some books of preludes, offertories, etc., for a beginner.*

—H. M. W., Rhode Island

A general principle to follow would be to accompany a solo with the softer stops, choir numbers with medium organ, and congregational singing with the louder stops, but all that must be governed by the type of music, ranging from the devotional (soft) to praise (loud). Your softest stop of course is the Dulciana 8' in the bass or lower register of the organ (probably below middle C) and the Melodia 8' in the upper half of the keyboard. The 4' Dulcet and Flute could be added for additional volume and brightness (giving a medium volume) and adding the Diapason will give you the loudest of the stops, with the Octaves 4' for additional volume and brightness (suitable for most hymn singing). The 16' and 2' stops should be used chiefly for special effects which will suggest themselves to you, and of course the full organ for hymns of praise or for themes of praise. For collections of music for this type of organ we suggest "Classic and Modern Gems," "Reed Organ Selections for Church Use," "Presser Two Staff Organ Book," "Gems of Masterworks for the Organ." All of these may be had for examination by writing to the publishers of this magazine.

SPEED AND TEMPO

(Continued from Page 24)

piece "up to tempo." So the half-assimilated piece imperfectly worked into the fingers, is gradually and imperceptibly speeded up, mistakes and all.

It is true that *slow* careful practice is not as much pleasure as whizzing through the piece in a cloud of dust and wrong notes. But I maintain that it is in the long run the most efficient way to learn a piece.

In teaching young students to play hymns, I am sure there is no better method than to have them learn the manual notes slowly and carefully away from the organ, then learn the pedal part completely before trying to put all four parts together, and finally play the hymn on pedals and manuals at a reasonable speed. It is slow work and to the young student intolerably tedious, but when one has learned a piece in this way one has it for good.

Much the same approach can be used in teaching the eight short Preludes and Fugues of Bach which come early in a student's course of study if he is technically well prepared. As in the case of the hymns, hands and feet learn their music independently. Then with all the parts mastered, it is a good idea for the student to practice each hand separately with the pedals.

At the crucial moment when manuals and pedals are put together one must be especially careful to guard against the tendency to rush. A metronome can be useful here. If the student does not believe his teacher, he may believe the metronome and keep the music down to a reasonable speed.

This question of tempo becomes all important when the young organist finishes his studies and begins his first church job. I have heard organists and choirmasters play hymns so rapidly that the congregation could not keep up with them. On the other hand, I have heard hymns dragged until all life had fled.

It seems to me that there is no absolutely right or wrong tempo for hymn playing. Much depends on the size of the church, its acoustics, the size and placement of the organ, and the congregation itself. It is therefore all the more important for a choirmaster to be sensitive and aware of the tempo in order to experiment, find the correct speed and, once having found it, maintain it.

Much thought, I believe, must be given to registration when one wants to play at a fast tempo on the organ. When one "makes the elephant dance," using big 32-foot or even 16-foot stops on the pedal, it is out of the question to expect a pedal passage to come out cleanly.

Some organists complain that these stops, or 16-foot stops and 16-foot couplers, are wired into their "mechanicals," such as the crescendo and sforzando pedals. However, it is a small job for an organ maintenance man to disconnect the wires. Often this will clean up an ensemble as quickly as anything I know.

If you feel that you are playing too fast, here is a suggestion: make a wire or tape recording when you have a chance. Hearing it, you may wish to give up playing the organ. Don't do that; get a metronome, practice slowly, do over your registration, clean it up, use fewer big flutes and fewer diapasons, and a less heavy pedal. After a few hours of self-criticism, much pleasure will be given by you, and much pleasure will be yours.

THE END

Junior etude

Edited by Elizabeth A. Gest

A Psalm of Music

By Martha V. Binde

"Praise Him with stringed instruments and organs." So says King David about three thousand years B.C. in his Psalm No 150. Have you ever noticed how many musical instruments are mentioned in that one short psalm? Many of the psalms include the names of musical instruments but this one is full of them.

In the time of David there were several varieties of instruments. There was a harp, a sort of lyre another instrument was called the asor and had ten strings, a Babylonian instrument, translated by the word sackbut was also something like a harp; another, called the mahaleth had a hollow body and a long neck. And there were many others.

Of course the organs of that period were very primitive. These used by the early Hebrews had neither keyboard nor pedals—they were merely a group of little pipes called by different names such as Ugab, Pipes of Pan, Shepherd's Pipes, Syrinx. Some of them had only five small pipes while others had over twenty, but the usual number was about seven. They were arranged according to size, from the longest pipe to the shortest and were fastened together in a row and were played by blowing across them. Yet, from such small beginnings came the fine instruments of today. And although those instruments were primitive, they did make music and they were good enough to be used in religious services.

David closes his book of Psalms with an earnest exhortation to "Praise Him with the sound of the trumpet; praise Him with psaltery and harp; praise Him with stringed instruments and organs; praise Him on the loud cymbals; praise Him on cymbals of joy. Let every thing that hath breath praise the Lord."

(Let us add "Praise Him with singing and carols; praise Him on Christmas Day.")

Merry Christmas! Say It With Music

You say "Merry Christmas" in your own language, and you can say it in other languages, too, provided you know the words to use. But you can say it in all languages at once through music, the universal language understood in all countries.

There are many ways to bring Christmas closer and to make it of more significance than the giving and receiving of presents. Many of you will take part in choir and chorus affairs, when you will sing special Christmas music, others will take part in plays and entertainments at schools, clubs, Scout meetings and other organizations. Be sure to do the part assigned to you as well as possible, whether it is large or small.

Your parents and relatives may go to see and to hear these entertainments and programs, but they will not be able to take part in them, so why not give your families a part to perform for Christmas too? Every Junior Etuder should learn at least two or three carols, and on Christmas morning play the carols and tell your family you would like to have them join in singing them. This is a delightful way to say Merry Christmas with music. And do not let them say they can not sing! No one is listening to them.

You might also send a Merry Christmas card to a Junior Etuder in another country and ask how they say Merry Christmas in their land.

Remember, Christmas should mean something more than gifts and you can help to make it so by saying it with music.

SANTA'S SPECIAL GIFTS

'Twas the night before Christmas
And all through the house
Not a creature was stirring
Not even a mouse.

And old Santa comes by, with
His pack full of things
And he fills up the stockings
With gifts that he brings.

Can you guess what his gifts are?
He brings us Good Cheer
Loving-Kindness, *and* Joy
And Trust*—all so dear.*

Let us raise up our voices
To thank him, and say
"Merry Christmas, dear Santa
It's Christmas today!"

Who Knows?

Keep score. One hundred is perfect.

1. From what country did we get many of our well-known Christmas carols? (10 points)

2. What note is on the fourth line below the bass? (5 points)
3. Who composed the carol melody given with this quiz on the descending scale of G major? (10 points)
4. If you were using a plectrum, what instrument might you be playing? (5 points)
5. A very well-known carol melody was composed by an organist in Philadelphia. What is its name? (15 points)
6. With which finger left hand should you commence scale of B-flat minor? (5 points)
7. Who composed the beautiful carol-melody, *Silent Night*? (10 points)
8. A measure in six-eight time contains two eighth-notes, two sixteenth-notes and one quarter rest. Just one note of what value would complete the measure? (5 points)

(Continued on next page)

MERRY CHRISTMAS

What's My Name?

by Elizabeth Merrichew

(When you solve this enigma you will find the name of a famous singer of the nineteenth century)

My first is in JUMP but is not in RUN
My second's in TEN and also in ONE
My third is in SHINE but never in Light
My fourth is in MOON and also in Night;
My fifth is in PLAY but is not in Sport
My sixth is in Long, but is not in SHORT,
My seventh's in RIGHT but is not in WRONG
My eighth is in TUNE and also in SONG;
My ninth is in ROAD but is not in TRAIL;
My whole, a soprano called "Nightingale".

Answer: Jenny Lind

No Junior Etude Contest This Month

Tonette Band
Yanceyville, North Carolina

[illegible] Lemons, Barbara Pinnex, Sadie [illegible], Margaret Thaxton, Annie Lea, [illegible] Bigelow, Annie Jones, Dorsey [illegible] Betty Hughes, Willie Thaxton, [illegible] Pulliam, Walter Briggs, Ophelia [illegible] Geraldine Elliot, Sallie Jones, Charlie Pulliam, Joe Jeffries, Rose Gwynn, Hannah Thaxton, Otis Foster, Freddie McCain, Lottie Johnson, Josephine Steward, Barbara McGehee, Mary Johnson, Dorothy Royster, George Lea, John McCain, Annie Royster, Curtis Price, Alma Day, Drewsilla Rane, Barbara Evans, Minnie Poole, Jeraldine Thaxton, Myrtlenee Thaxton, Mary Day, Marina Richmond, Parthine Richmond, Jennie Poteat, Catherine Wiley, John Robinson, Minnie Brown, Constance Brown, Lorelia Long, Dorothy Lea, Bobby Whitfield, Theo. Phillips. (Ages 7 to 9).

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

•

Dear Junior Etude:

I play piano, violin and clarinet and am interested in serious music, composing and conducting. I belong to a symphony orchestra and to several chamber music groups. I would like to hear from some of your older readers.

Fred Bulquist (Age 23), Washington

•

I play piano and have composed music. I have produced an experimental operetta, a piano concerto, two cantatas, piano solos, violin solos, waltzes, etc. I sing in two choirs at school and accompany the choruses in school. I have done quite a bit of ensemble work and hope to study pipe organ. I would like to hear from other music lovers.

David R. Greene Jr (Age 13), Delaware

•

I have enjoyed reading the Junior Etude and think it is very helpful and nothing would please me more than to have some other Junior Etude readers write to me. I have studied piano five years.

Trudy Dronson (Age 13) Canada

•

We are enclosing a picture of our Tonette Band. We began learning to play tonette and flute in second grade. Every year we take part in a County festival and play at P.T.A. meetings. We have brothers and sisters in the High School band and glee club.

Sadie Wallis (Age 8) North Carolina

WHO KNOWS?
(Continued)

9. Was the "Christmas Oratorio" composed by Bach or Handel? (10 points)
10. What were the names of the three Biblical Kings about whom we sing in the carol *We Three Kings of Orient Are?* (20 points)

Answers to Quiz

1. England. 2. F. 3. Handel. 4. mandolin, or one of that family (the banjo is sometimes played with a plectrum but more often with the fingers. 5. *O Little Town of Bethlehem* (see Junior Etude for December 1949), 6. second finger. 7. Franz Gruber, an organist in Austria, in 1818, 8. one eighth-note, 9. Bach, 10. Melchior, Casper and Balthasar.

•

I am studying for a career in opera and have a coloratura soprano. I also take piano and ballet lessons. I enjoy your interesting magazine and would like to hear from other readers.

Marie Amantea (Age 15), New York

•

The following writers also said they would like to receive mail (follow regular Letter Box rules)

Joanne Daughty (age 11, Indiana) plays piano and hopes to play flute soon. *Ann Marie Stanich* (age 13, Massachusetts) plays piano in school assembly and belongs to Junior Music Club. *Sara Hodges* (age 13, South Carolina) plays piano and trombone. *Janet Iverson* (age 15, Minnesota) studies piano and voice. *Robert H Salisbury* (age 12, Maryland) plays piano and collects radios, record players and records. *Reeva Tadman* (age 14, Canada) studies piano; *Phyllis Ewig* (age 15, New Jersey) plays piano and ukulele and her hobbies are music, dogs, stamps and sports.

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Mother at the Piano

by TINA MOONEY

THE CHILDREN have grown out of their baby shoes, and kindergarten and school have claimed them more firmly. My days grow simpler. Dancing, my career before marriage, lives at times, here and there, but it is the piano I "took to." Excavating memories and a few skills from my teens, it made itself quite urgently clear that it wants to be taken seriously. The dancer's discipline for practice and sustained effort has become too much a part of me—so there it bounces itself upon the keyboard.

Morning hours are fine! No one much disturbs me. The milkman tiptoes in sensitively when I practice. (I think he walks quite slowly through the hall; does he love scales?) The breadman looks apologetic because I have to come to the door and look into his basket. "Sorry, lady," he says with real understanding. But that is all—in the mornings. I have sheepishly avoided finding out how much sound penetrates to Granddad's room; if it does, he is a silent martyr.

But what on Saturdays and during vacations? You mustn't stop a day you know! My children, not exactly insensitive to music, have as normal children, an image of mother in their minds that is close to vacuum cleaners, ironing boards and bed making. Why not? That is what she did for years when they were at home all day. Now she plays and plays that piano. My twelve-year old says with sympathy "Must you do it so many times—I wouldn't like it." "But don't you think it's beautiful, that part?" I asked pleadingly. "Yes," he murmurs, and grabs the baseball bat. "Where is my glove, mom?" "Under your bed, I think," I yell above some Hanon exercises. ("Dear God, I thank You that he is going out to play," I think—not without guilty feelings—you are supposed to enjoy your children's presence.)

Now to that tricky spot in Schumann's Carnaval. That left fourth finger isn't doing what it should. When, in dance practice, an ankle or a knee does not behave, you give it extra work to do. You subdue it in a short time. But that fourth finger has a different nature; it gets worse, refuses service, sulks. It wants to think it over, maybe it will or maybe it won't do it next time. I glare at it like a sergeant at an unwieldy recruit. I try it again. Was that right? Or did a lower part of my nature press the pedal down just a little longer to drown that poor performance of the fourth finger? The housewife part of me suddenly speaks. "Tina, this is like brushing dust under the rug!" Pedal off. Here goes the dreary little left hand run again, on and on. Michael enters the front door.

"I am hungry, mom—." I believe that was right for the first time, the fourth finger, I mean. "But you didn't eat all your corn flakes," I try weakly unsuccessfully. "I know," he says coolly, "but now I am hungry." Knowing his addiction to whole cracker boxes, I must go to the kitchen and give him a reasonable allotment, and milk of course. The telephone rings, I go, wrong number. The elation leaves me. Maybe it hadn't been right at all. I am afraid, really afraid now to try it. Worry stays behind.

I take that passage with the sixths. It should be faster later. Do it slowly now. Phil cries through the porch door something about the Cleveland Indians making their third inning. ("Third inning, third inning, darling, but I'm doing sixth.") The Clevelanders make me stumble into a third.

Another part in the Carnaval, a lovely last one. My heart flutters with love for it. Oh! to get that airy silvery lightness. Bang—the front door. Sweet Michael is back with his fishing rod. "Mom, please unfasten that hook!" I simply can't stop, oh, please, not now (this can't be broken; three more measures to go). Down comes the hook and he thanks me lightly. I feel like a living staccato by now—on, off, on, off—I ought to be good someday on staccatoes.

I turn to Brahms. It's new to me and in its first stages very hard simply to decipher. I try to turn scholar. Reach back over the decades, over the Atlantic, find the old and long dead music teacher and ask her what in heaven's name are these things with double flats in front of them. Back into childhood I go. Was I nine or eleven when I learned about double flats. This is it, it must be! My ear says so and I rejoice. This goes fine here. The front door—no, it can't be, but it is. Sunny little Adrian storms in, breathlessly with delight. I do not look up, come what may. Not now, not here where this struggling mass of chords just begins to find its solution—a baby dove is lowered gently upon the keyboard to give weight to a heartbreaking chord in my intermezzo. But Adrian's eyes are full of heaven's blue and joy, and I admire with a tightening throat, the baby dove. That's mother at the piano.

THE END

Why Take Ward Ten?

by JESSAMINE JEWELL KENT

WHEN I walked into Ward 10 for the first time I wondered why I had been assigned to it. What could I, a Red Cross Gray Lady do or say to these mentally ill men who were confined to a ward that has relatively few contacts with the outside world?

It's easy enough to go into a room, ask the boys how they feel, listen to their "beefs" and give them assurance that things will be better. But, to walk into a ward without so much as a sign of recognition, not even a smile, filled me with an inner sinking feeling.

Conditions in Ward 10 offered the ultimate in "challenge" to a volunteer. These men had withdrawn into a silent negative world of their own. Occasionally, some would react with sudden outbursts of giggling or raucous laughter, and others with delusions of persecutions. All had a fairly constant attitude of hostility and seemed to have stopped trying to live.

That first day, passing through the ward, speaking to them individually, I was mostly ignored. One man snatched a cigarette and ran away. Another grabbed a candy bar and began to eat it, paper and all. I took it from him, removed the wrapper, and handed it back, much as you would for a very small child.

My next visit to the ward wasn't much better but I asked one of the attendants if we could try to play Bingo. He agreed and, with the help of the attendants and nurses we were able to play several games with a few of the patients. Week after week we encouraged more of the men to participate in the game.

In time we added music to our weekly program and, along with the ward doctor and nurses, have been pleased with our progress in arousing these men from the depths of apathy and despair.

Our music program usually is devoted to tunes that were popular before the men became ill, and are played by a violinist and a pianist.

We always sing the words of the songs as we dance or stand around the piano with the men—words and melodies that often spark a response from weary minds that no longer remember the past. Like the time I was dancing with the handsome, grey-haired gentleman as I sang, "O Johnny O Johnny!" he stopped dancing and said, "That's me. I'm John!" and he smiled. Few of the men can remember their names or where they lived, but now I always greet John by name and he has told us many things about himself—things he might never have remembered if it had not been for that song.

Another patient, who was the first to join our singing group, sings jerkily, off-key, and loudly but his enthusiasm and enjoyment are so great that he has become our official conductor and introducer. Each week, as soon as we arrive and after a chord fanfare from the piano, he formally introduces us and then leads us throughout the hour of song.

Gradually, over the weeks, other patients came to the piano, some merely to watch the recreation worker's fingers move over the keyboard, and some to sing or dance with us. Within a year we were able to encourage 12 out of about 40 men to gather about the piano to sing, and about 12 more to join in the dancing.

After almost every weekly visit to the ward we can point to some achievement, be it ever so small, that has been accomplished by our music. Of course, the men do not improve constantly—there are relapses and in many cases there may never be any permanent improvement—but to help a man touch reality again, even for a second, and to bring music and laughter into a silent and desolate world—that is a satisfying and challenging job indeed.

These days, I never approach Ward 10 with an inner sinking feeling—there are always a few men at the door waiting to greet us with a smile. And, when we leave, they escort us to the door and call "Goodbye, see you next Monday."

Why take Ward 10? You know.

THE END

MUSIC: AMERICA'S GLOBAL AMBASSADOR OF GOOD WILL

(Continued from Page 50)

them and much appreciation. In our overseas programs, the role of music in our colleges and universities is also discussed, and the influence of the great music conservatories. They tell of the rich folk music inheritance that we enjoy in this country because so many nationalities have come here to live the democratic way of life.

Overseas listeners are shown for example how the Pennsylvania Dutch communities still sing the folk songs that their ancestors brought over here two and three centuries ago. These songs are a treasured memory and now a part of American culture. In Wisconsin and Minnesota you find Scandinavian folk music, and in Louisiana the French tradition still exists. Then there is the Mexican influence near the border, the Indian influence in such states as New Mexico and Arizona, and the Spanish influence in Southern California. These [illegible] contribute toward the growth of [illegible] American folk music.

We send out over the air tunes of [illegible] world-wide [illegible] songs which reflect American life, custom and culture—songs which tell of the happiness of the American farmer at his work, the sad songs of the [illegible], the roving songs of the lumberjack or the [illegible]. We send both today's cowboy songs from [illegible] of the West, the [illegible] plaintive and sad, the robust song of the railroad men and the sea chanties of the early American [illegible]. It becomes obvious to our foreign audience that all this musical activity is the result of free thinking, [illegible] and invention [illegible] under a democratic way of life.

Another point that is projected by the VOA is the little known fact abroad that American life abounds with a wealth of professional musicians, orchestras and musical organizations of high quality at the grass roots level. Europeans and Latin Americans are of course all familiar with the Metropolitan Opera of New York, the New York Philharmonic or the Philadelphia or Boston Symphony Orchestra.

What is not known by our foreign audiences is that we have close to 300 symphony orchestras in this country of which at least 150 are outstanding, while 25 can be said to compare favorably with the best orchestras in any part of the world. Every effort is made to record and send abroad programs from these fine orchestras from every part of America.

Our method of bringing these programs to the close scrutiny of foreign audiences which was accomplished with great effectiveness during the orchestral season 1951-52 was through a series of so-called "musical salutes" between an American city and a foreign city of comparable size. Under this plan a city such as Houston, Texas gets in touch through its mayor with the head of a city such as Ankara, Turkey. A trans-oceanic salute is arranged wherein the respective cities exchange orchestral messages. The Houston Symphony Orchestra gave a concert Feb. 29, 1952, with appropriate ceremonies in what was called "Turkish Night." A tape recording was made of the program and the tape flown to Ankara for rebroadcast over the Turkish Radio network. Later the process was reversed.

This plan of "musical public relations" between two cities was carried on with signal success last winter not only in the case of Houston and Ankara, but also in the parallel exchanges involving Minneapolis and Florence, Rochester and Lyon, Kansas City and Strasbourg, Denver and Copenhagen and Buffalo and Luxembourg. Some of these musical salutes reached estimated audiences of twenty or thirty million persons. Newspapers of the major [illegible] cities gave a big play to these events which involved their composers and musical leaders. Programs frequently highlighted the work of some composers born in the city or country of the overseas metropolis being saluted.

We will always stress that these scores of truly excellent orchestras in America are not creatures of the government or the state, but that the American spirit provides for their sponsorship. It is for the most part people of the local community who sponsor and contribute to the orchestra's maintenance and in so doing have an active voice in the size of the orchestra, the salaries of the musicians employed and in the type of music programmed. The net result as is pointed out to foreign listeners is an intense interest in all things musical at the grass roots level all across the country, a movement which is still growing rapidly. This is not an argument against the government sponsored cultural programs of other nations, but rather an indication of what can be accomplished without such control.

The Voice of America ships recorded music of all types out to the four corners of the world. Each city is given the kind of musical fare that it requests. Some Paris stations seem to prefer *le jazz hot*, Stockholm might ask for recordings of the Metropolitan Opera, Rome requests some American sacred recordings, while Pakistan likes brass bands or a stirring Sousa March. So the Music Section [illegible] to cater to the diverse [illegible] of a heterogeneous international audience.

The VOA keeps an immense stock pile [illegible] of musical recordings so that any sudden demand may be anticipated if possible. They make up dance band programs, folk song programs, band concerts, choral concerts and [illegible] varieties. Original transcriptions are relieved of their commercials, material is rearranged in programs and put on special discs to be sent to the ends of the earth. These are reproduced in quantity with special instructions in the various languages and shipped in monthly batches to the 250 embassies, consulates and other outposts of the State Department.

Thus Radio Turkey at Ankara may offer its listeners a program of the Boston Symphony or perhaps Guy Lombardo and his [illegible] Royal Canadians. [illegible] the mountain villages of the Andes will be regaled with a Bing Crosby-Dinah Shore musical treat for a quarter hour every Wednesday evening and a half hour of symphony music on Saturday night, all "by courtesy of the Voice of America."

This, then, is the way music tells the American story in the way we would like it told to our friends and critics and "neutral" overseas. The musical broadcasts and records say quite plainly: "This is what audiences in the U. S. A. listen to on their radios and in their concert halls."

The foreign audiences learn that we have no form of artistic censorship, that we listen to Shostakovich in Carnegie Hall without fear of the FBI. Our broadcasts and records also illustrate our musical independence and vigor. We show them that American music is a plant of robust growth and much promise.

Our concerts show each year that America offers hospitality and artistic and financial success as well to foreign musicians. Concerts featuring such men as Stravinsky, Bruno Walter, Hindemith, Rachmaninoff, Schoenberg, Casadesus and Kurt Weill are still excellent and honest advertising for democracy.

In the realm of music, it can rightly be said that the VOA is contributing to our world-wide "campaign of truth" by illustrating the vigorous musical culture that can flourish in a democratic society. In terms of psychological warfare we have in this important phase of our information program an ideological weapon in the arsenal of democracy of the greatest effectiveness. This "weapon" at once helps to put across democracy and at the same time keeps America's best musical foot forward.

THE END

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Merry Christmas...
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We hope 1953 is a wonderful year for all our friends. Of course here at ETUDE we're all looking forward to celebrating our 70th birthday. And if we may be permitted a little immodesty, we'll confess we're very proud of the reputation and respect ETUDE has earned over the years.

If you haven't yet entered your subscription for 1953, won't you do it now so you can share every one of our anniversary issues—starting with January.

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ETUDE
the music magazine
Bryn Mawr, Pennsylvania

TEACHER'S ROUNDTABLE

(Continued from Page 22)

KLAVIER, OR CLAVIER?

What is the correct translation of Bach's "Das Wohltemperierte Klavier"? One authority flatly now reads that "The Well-Tempered Clavichord" and "Le Clavecin bien tempéré" are mistranslations. He says it should be "The Well Tempered Clavier." But both my editions of the work use "Clavichord" and I have heard "Clavichord" spoken more often than "Clavier," although I have heard both. My question is perhaps more etymological than musical but since I know you are also a linguist, perhaps you can help me and other ETUDE readers.

—*F. F., New Jersey*

Before the advent of the pianoforte—later on the piano—the word Clavier or Klavier applied to either or both the harpsichord and the clavichord. Consequently I believe every one is correct, and "The Well Tempered Clavichord (or Harpsichord)," "Le Clavecin bien tempéré" or "The Well-Tempered Clavier (or Klavier)" are acceptable. In Germany, a Klavier is an upright piano while a grand is a Flügel. But in French, Clavier is only the *keyboard* of any pianos or organs. I hope I am not "sticking my neck out" with the above and our friends the musicologists who are in the habit of splitting hairs and studying music much as the scientists scrutinize germs under a microscope will not come back at me and start some polemics.

When everything is said and done, the word used is of little consequence for we are in the presence of a monument of glorious music and stupendous architecture, truly unique in history. In my mind, it is the only thing that counts.

FROM BYGONE DAYS

Could you give me any information on the history and value of a small antique Pleyel piano that I recently purchased? The tone is not mellow or deep and as yet it doesn't seem to hold a tuning. It is black with a shelf on each side in front for lamps, and the front legs are hand and carved. The Cabildo in New Orleans has one in the Museum of Music. Thank you very much in advance.

—*(Miss) F. S., Louisiana*

It would be difficult to assign a value to this small upright because it could only be based on historic and sentimental considerations which vary ad infinitum. But I can surely tell you what might be the history of that Pleyel, the like of which I have seen not only in the Cabildo and your State of Louisiana, but in old mansions and chateaux in France.

A century ago, a pioneer composer and music dealer named Emile Johns lived at 184 Rue Bienville in New Orleans. He knew Chopin in Paris, and the latter's Mazurkas Op. 7 are dedicated "à Monsieur Johns de la Nouvelle-Orléans." He also sold pianos and was responsible for the importation into Louisiana of Pleyel instruments. At the same time, on St. Peter St. near Dauphine, lived the distinguished musician Jean-Baptiste Guiraud whose son Ernest went to Paris, conquered the Prix de Rome, became professor at the Conservatoire and was Debussy's teacher. (See ETUDE of November 1957 my article "Claude Debussy's American born teacher.") There was also in New Orleans a young pianist of the flamboyant school, Louis Moreau Gottschalk, preparing for what would be an extraordinary virtuoso career.

It is not at all impossible that your piano might have been linked to some of the above. Emile Johns or J. B. Guiraud may have used it in their teaching, and Gottschalk may have elaborated some of his dazzling trills and furbelows on its keyboard. But who knows and who can tell? Meanwhile, you can feel the lingering appeal of the past as you play, and let your mind wander back to the romantic days of *Tropical Night* and *The Last Hope*.

As for the tuning, it is natural that it doesn't hold, after so many years in the hot, humid Southern climate. New pins, hammers, and strings should make it satisfactory for a long time to come.

At the recent conductor's workshop held in Philadelphia, Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, exhibits his $50,000 Guarnerius violin to (l. to r.) Alvin Edgar, conductor of Iowa State College (Community) Symphony Orchestra; Joseph Wincenc, conductor of Amherst (N. Y.) Symphony; and Carl A. Wirth, conductor of Twin City Symphony (St. Joseph and Benton Harbor, Michigan).

ECONOMICS FOR THE MUSIC TEACHER

(Continued from Page 18)

3. *Makeups shall be given, if possible only when the absence is due to illness or an equally serious cause, and when twenty-four hours' notice has been given.* A teacher should not be expected to spend two hours to give one hour's instruction. This is just what happens when insufficient or no notice of an absence is given to a teacher. With twenty-four hours notice there is at least a chance that the teacher may be able to re-arrange his schedule to be able to take advantage of the free time or perhaps to arrange a makeup lesson for someone else. In fact, a teacher with a full schedule can usually make up lessons only during another pupil's absence. It should be obvious, but too often isn't, that no teacher should be expected to make up a lesson missed because of some of the trivial reasons mentioned above. One of the poorest reasons for missing a lesson is lack of preparation. A lesson is not an examination of a pupil's diligence but an opportunity for instruction. Some of the things a teacher often may not have time to take up sufficiently during a regular lesson are sight reading, musical form, theory, background of composers, principles of interpretation and style, and so forth. A lesson for which a pupil hasn't practiced can be used to catch up on some of these subjects. There are too many important aspects of music to study other than just how to play pieces, for a student to feel that he can so freely skip an instruction period.

4. *Tuition shall be payable in advance.* None of the above rules can be enforced if the student pays for each lesson when he takes it. It is only when the student feels that he is paying for his lessons by the year rather than by the lesson, that he will pay for lessons not actually taken. Naturally, it is difficult for a student to pay down the lump sum for the whole year in advance; then deferred payments may be arranged. The dates and amounts of payments in that case should be arranged independently of the number of lessons taken between payments, however, so that a pupil is not able to withhold payment for lessons missed. The fewer the payments the better—four each year should be enough, though eight monthly payments from September 15th to April 15th are easily kept track of if necessary.

5. *Refunds shall be made for lessons cancelled by the teacher if they cannot be made up.* Naturally a student cannot be expected to pay for a lesson which he is prevented from taking by an indisposition on the part of his teacher.

6. *If a student is forced to withdraw before the end of a season due to illness or an equally serious reason, the teacher shall refund only four fifths of the tuition for the balance of the lessons not yet taken.* The teacher should have some compensation for the time reserved for a student who discontinues lessons, inasmuch as there is little likelihood that the time can be filled by a new student once the season is under way.

7. *If a student is unwilling to register for the whole term of thirty six weeks, he will be charged at a special rate for individual lessons at least twenty-five per cent higher than would otherwise be charged.* Actually, the rate for the full term of lessons would be considered a special rate, in consideration of the guaranteed income for the season. It shouldn't surprise the student to find that he can pay less for lessons in quantity than individually. The principal of the "large economy size" should apply to music as well as anything else.

In my own experience, these rules can be adhered to provided that two conditions are fulfilled. First, it is necessary to make the rules understood at the time of registration. For this purpose it is a good idea to have some sort of folder printed to give to the students when they inquire about taking lessons, which will explain the rates of tuition and the conditions of registration. A simple registration form for the pupil to sign (or his parent, of course, in the case of a minor) might also be used in order that there should be no misunderstanding. It should state the tuition fee and the number of lessons registered for and it should mention that the conditions outlined in the folder are understood and accepted.

Secondly, the student must agree to the rules with a realization of their necessity and fairness. These rules are not something new; as a matter of fact, all established music schools and conservatories, as well as private schools and colleges, have similar regulations in force, as a glance at their catalogues will show. If the policy outlined above is universally followed by teachers, pupils will soon accept it as a matter of course.

Teachers have long recognized the need for a change in their financial relationship with their pupils. The difficulty has always been the reluctance of individual teachers to break away from accepted and traditional procedures. Perhaps some of our national music teachers associations and educational societies could help by discussing the problem and agreeing on some procedures to be adopted by their members. This would help by establishing the universality and general acceptance of the new procedures, and by focusing public attention on and fostering an understanding of the need for them. But after all, it is still up to the individual teacher to take the step forward and encourage others to do the same. The adoption of the principles outlined above seems both fair to students and necessary to the dignity and security of the musical profession.—THE END

THE NATIVITY

(Continued from Page 19)

MUSIC: *Intermezzo* in E flat, Op. 117 No. 1, Brahms
or
Adagio Cantabile Sonata Op. 13, Beethoven

And then radiance filled the tiny stable, radiance as of the presence of Jehovah in the Tabernacle of old, for the Messiah was there. In Mary's heart was only room for joy, joy as of the ringing of bells, joy like the serenity of early sunrise, joy that was like pain in its ecstasy. And then an [illegible] flooded her being.

MUSIC: *Nocturne* in G Minor, Chopin
or
My Heart Ever Faithful, Bach

But not for long could Mary dream. She must sing for this beautiful babe, the fulfillment of her dreams, the earnest of Jehovah's promise. Some day he would belong to the world, but now he was hers.

MUSIC: *Virgin's Slumber Song*, Reger
or
Lullaby (*Christmas*), Chadwick, Christiansen

As her voice died away, she heard singing out on the hills of Judah. As she listened, the words came clearer and she knew that now not one angel was speaking but myriads of them, as the heavenly host praised the living God for his great gift, the Son who would restore earth to Heaven.

MUSIC: *Angels We Have Heard On High* or
Gloria in Excelsis, Pergolesi

(sung by sextet in another room—followed by soft introduction of *Silent Night* at the piano to be sung by the whole group present)

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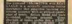

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PLAY CAROLS ALL-AMERICAN, TOO

(Continued from Page 11)

with the appropriate manger scene and wait for the audience carefully arranged. Exacting rehearsals are carried out for several weeks in advance and the costumes must be authentic in all details. Other possessions may occasionally be pawned to obtain the properly rich and delicate material.

Miss Gertrude Kinscella, in her book "History Sings," tells of being invited to such a performance in the back yard of Mrs. Rodriquez. Following a description of the play Miss Kinscella says,

> "Some of the old Spanish words which the actors had spoken or sung, and which had been taught them by their parents, were so old that even those who taught did not know their exact meaning. It had taken nearly three months to prepare for the little celebration but, as Mrs. Rodriquez said, 'Better to do it for me than ten operas—it belongs to my own people.'"

"La Posada," the play given in every village in old Mexico on the sixteenth of December has a different theme. This is the story told mostly in music of the reluctant but later remorseful innkeeper who refused hospitality to distinguished guests one winter's night and always regretted it.

Our English forbears gave us two widely different bequests in Christmas songs. Let's turn to the New England settlers first. The Pilgrims were grim indeed about pleasure. Following the stern lead of the Puritans in England Massachusetts passed a non-observance of Christmas act in 1659 making it a serious misdemeanor to recognize in any way the day celebrated for Christ's birthday. It was pagan or popish and they would have nothing to do with either.

An old New Hampshire friend said he could remember his grandfather laying down the law in their family that not even a "Merry Christmas" was to be said. Certainly no happy songs were to be sung. It makes us shiver to think that for [illegible] two hundred years the effect of that repression was felt. But wait—the laws of retribution are especially satisfying here. Three New England clergymen of the 1800's helped to lift the bleak debt their forefathers imposed on the spirit of joy.

Phillips Brooks, a bishop of Massachusetts went on a pilgrimage to the Holy Land in December of 1865 where he himself saw a little town that might have looked on a night more than eighteen centuries before. He did not write of his starlight night for some time after his return to America but in 1868 its memory returned with new joy and he wrote the moving verses of *O Little Town of Bethlehem*. He asked the organist, Lewis Redner to write the melody and the children of his Sunday School had a new carol for the Christmas service.

The Reverend Edward Hamilton Sears gave us *It Came Upon the Midnight Clear*. Sir Arthur Sullivan admired the verses and adapted a beautiful folk song for the music we sing. The third stanza is often omitted by children's choirs. Its sentiments are more comforting to older carolers.

O Ye beneath life's crushing load
Whose forms are bending low,
Who toil along the climbing way
With painful steps and slow!
Look now for glad and golden
hours
Come swiftly on the wing
O rest beside the weary road,
And hear the angels sing.

That is what our carol is for—"to hear the angels sing."

John Henry Hopkins wrote both words and music for the most dramatic of our Christmas songs, *We Three Kings of Orient Are*. Youngsters dramatize the story of the Magi and their gifts of gold, frankincense and myrrh, and find that its beautiful minor song softly off-stage and in harmony unaccompanied is excellent ear training.

Henry Wadsworth Longfellow wrote *I Heard the Bells on Christmas Day* in the stress of war. His sentiment was splendid but he tried to include too much in one song. Though not too often heard, children sometimes use it for a marching song to the tune of *Fling Out the Banner*.

This heritage of carols from our English people is modern. There are others which came from old England itself and have been kept old. The people who came to Tennessee and Virginia and moved back and back into the hills did not come for any happier reason than did those who settled in New England. They were poor and they had given up hope of having much chance in the land where the lords ruled.

But they kept one amazing remembrance. That was the lilting tunes and tales the roystering ballad singers strummed and hummed in every public place in Britain. In this new land they encouraged ballad singers of their own, the type of singers you will still find there, who listened and passed down by word of mouth the songs they loved and dramatized. They came from generation to generation as "Los Pastores" did.

Some of the ballads are pure Elizabethan, but many of the Christmas versions are developed in the Appalachians in the same ballad manner. In some parts of the mountains they are sung on two Christmases, "old Christmas" and "new Christmas." "Old Christmas" is dated according to the Gregorian calendar and comes on January sixth which we know as "Twelfth Night."

Cecil Sharp, an English ballad collector came to the Kentucky mountains to find the purest versions of the songs he had made his hobby. In the mountains he found a favorite Christmas tune to be the *Cherry Tree Carol*. It is sometimes called *Old Coventry Carol* because it was used in mystery plays of the fifteenth century in Coventry. It is not essentially English. Many countries have it in some form.

Its fourteen verses are sometimes divided, the last seven called *As Joseph Was A Walking*. The whole song tells of Mary and Joseph on their way to Bethlehem seeing a beautiful cherry tree full of fruit. Mary asked Joseph to get some for her, but he (quite out of character) refused, whereupon the tree showered its fruit in Mary's lap. Contrite Joseph fell on his knees and begged Mary's forgiveness. He was told by angels that her baby would be a king.

Many collections of these forthright songs of the mountain folk have been made. A composer Russell Watson arranged and harmonized an especially quaint carol. Its title is *Jesus, Jesus Rest Your Head*. It begins with a little refrain—

Jesus Jesus rest your head
You has got a manger bed

and then comes the startling statement reiterated several times,

All the evil folk on earth
Sleep on feathers at their birth.

The verses picture a homey scene, and the curious refrain with its warning against luxury is repeated. Acquaintance and appreciation of the mountain carols with their unique beauties grows year by year. *I Wonder As I Wander* is one heard more and more often.

America has another rich bequest which has come to no other country. These melodies are from a race cruelly transplanted but who have kept a buoyancy of spirit and pride of their own. They learned to sing new songs of new beliefs, but sang them in their own way.

The blessed story of a Child who meant new hope to them in a land not their own moved them to lift melodious voices and tell each other, phrase by phrase, as their hearts spoke. Thus were the spirituals born. *Wasn't That a Mighty Day?*, *Behold the Star*, *Go Tell it On the Mountains*, and *Rise Up Shepherd and Follow* are the best known.

Because this one spiritual is heard so often it would add to listening pleasure to be familiar with the words. This is the first verse —

Dere's a Star in de Eas' on
 Christmas morn
Rise up shepherd an' foller
It'll lead to de place where de
 Saviour's born.
Rise up, shepherd an' foller
Leave your ewes an' leave yo'
 lambs,
Rise up, shepherd an' foller
Rise up shepherd an' foller
 foller, foller
Rise up shepherd an' foller
Foller de star of Bethlehem,
Rise up shepherd an' foller

Many old songs begin to crowd in. Some one will want to sing *Jingle Bells* when Santa and his pack appear. If it adds to the fun of the occasion all very well. It was really born a college song back in the days of the nineties and not related to Christmas. It is difficult to explain to a small child unfamiliar with snow what a "one horse open sleigh" is, but the gay music and rhythm may make him remember only the bells. Why not use it?

Carols are in the making all the time. Who are we to say that *White Christmas* and *Santa Claus is Coming to Town* are not carols. They are singable. The song about "two front teeth" isn't any farther afield from the Christmas idea than some of the old ones. Wait and see how they last. Perhaps you may be the poet and musician who will be the "Nacimiento" as the Spanish say at Christmas, the being-born of another all American carol.

Surely Christmas does belong with many memories, with a fragrance of cooking or evergreens, a flash of colored lights against a dark tree, sweet voices singing in hope or homesickness or happiness the songs that herald the Christ Child's birth. Remember with pride that many of the songs are found only in our own American tradition. They belong to the all American stream of [illegible] son and add a warm glow to [illegible] ships.

THE END

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QUESTIONS AND ANSWERS

(Continued from Page 25)

that the teacher go to each grade room or that the children come to the teacher in the music room? Fourth, do you approve of contests as they are run today?

—P. L., Illinois

In reply to your first and second questions my opinion is that a shorter daily period is better than a longer one every other day; and I like very much the idea of all the grade-school children meeting together once a week or so for singing songs chosen by them, for giving each grade room a chance to prepare a song or two especially well because they are to sing it before others, and for giving individual children who are studying some instrument outside of school an opportunity to play a little solo on their instruments for the others to hear.

In reply to your third question, I believe that in general it would be better to have the children come to the music room because there you would have a piano, a phonograph, probably a blackboard with staff lines painted on it, etc.

As for contests, I can only express the opinion that in many cases they have resulted in higher standards, but that they have often eventuated in so great a desire to win the contest that the effect of music as art has been almost totally destroyed. In any case contests are for high-school students rather than for grade-school children, and the question as to whether they are good or bad depends entirely on the way they are conducted and what the attitude of the pupils, their other teachers, their parents, and the community at large is toward the winning of a contest.

—K. G.

COMPETITIONS

(Continued from Page 3)

- The 20th Biennial Young Artists Auditions of the National Federation of Music Clubs. Classifications: piano, voice, violin, string quartet. Awards in all classes. Finals in the spring of 1953. All details from Mrs. R. E. Wendland, 1204 N. Third Street, Temple, Texas.
- The 13th Biennial Student Auditions of the National Federation of Music Clubs. Awards, State and National. Spring of 1953. Mrs. Floride Cox, 207 River Street, Belton, South Carolina.
- Mendelssohn Glee Club, N. Y. C., second annual Award Contest for the best original male chorus. $100.00 prize. Closing date January 1, 1953. Details from Mendelssohn Glee Club, 154 W. 18th St., New York 11, N. Y.
- The Horn Club of Los Angeles and Joseph Eger Contest with two prizes for new American works featuring French Horn. Awards $[illegible]. Closing date March 1, 1953. Joseph Eger, 7209 Hillside Ave., Hollywood 46, Calif.
- Cambridge String Club: Award of $50.00 for the best arrangement for string orchestra. Closing date June 15, 1953. Details from Mrs. Robert Conner, 521 No. 10th St., Cambridge, Ohio.
- Women's Auxiliary of the Toledo Orchestra Association. Award of $500 for 5 to 10 minute work for symphony orchestra. Closing date, December 15, 1952. Details from Women's Auxiliary, Toledo Orchestra Association, 401 Jefferson Ave., Toledo 4, Ohio.
- The American Guild of Organists Prize Anthem Contest. Award $100 and publication offered by The H. W. Gray Company, Inc. Closing date January 1, 1953. American Guild of Organists, 630 Fifth Avenue, New York 20.
- Northern California Harpists' Association Composition Contest. Two $100 awards. Closing date January 1, 1953. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.
- Composition Contest, for women composers, sponsored by Delta Omicron. Award $150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address Lela Hanmer, Contest Chairman, American Conservatory, [illegible] Kimball Building, Chicago 4, Illinois.

SIXTY YEARS SINCE GILMORE

(Continued from Page 13)

[illegible] wore a full black beard and side whiskers. He was humorously nicknamed "The Hair Mattress" by his musical associates on account of [illegible].

In 1878 Gilmore's Band toured seven countries of Europe where "Pat" achieved an even greater fame. His organization was pronounced by even the severest critics to surpass all Continental bands. Although neither of his two great cornet soloists, Matthew Arbuckle and Benjamin C. Bent, were able to make the trip with the band by reason of the fact that both men were deserters from British Army service, Gilmore was very fortunate in his choice of substitutes, for he took with him the celebrated Walter Emerson and Ezra Bagley, two exceptionally fine New England virtuosos.

It was about this time that Gilmore removed from Boston to New York City where he was destined to achieve further greatness as a bandmaster. His band soon became the official regimental band of the "22nd Regiment" of the N. Y. National Guard. "Pat" secured the old Hippodrome and made it his new headquarters under the name of Gilmore's Concert Garden where many people gathered to dine while listening to Gilmore's band. During the early 80's Manhattan Beach became a famous amusement resort and, of course, the 22nd Regiment Band conducted by Colonel Gilmore, became one of the major musical attractions, playing to immense audiences.

In addition to the regular programs of standard selections, Gilmore often featured spectacular novelties. Brass quartets, woodwind groups, etc. were heard on various occasions. One of "Pat's" most popular and electrifying stunts was the appearance of a number of men, usually about 12, dressed in firemen's red shirts who played anvils in unison during the rendition of Verdi's beloved *Anvil Chorus* from "Il Trovatore."

Early in 1892 Gilmore decided to retire in "A blaze of glory." He sent his agent and assistant conductor, Sergeant Charles W. Freudenvoll to scout the United States for the best available musicians, particularly woodwind performers, since he wished to head a band of 100 men while making his "farewell tour." Gilmore planned to appear at the Columbian Exposition in 1893 at Chicago, and then sail to Europe with his band for a series of concerts before finally retiring in 1894.

Rehearsals were begun in April 1892 at the old Madison Square Garden. There were no loud speakers in those days but a gigantic sounding board extended the full width of the stage behind the band. The organization included:

2	Piccolos
2	Flutes
4	Eb Clarinets
1	Ab Clarinet
15	Bb Clarinets—1st
8	Bb Clarinets—2nd
6	Bb Clarinets—3rd
2	Eb Clarinets—Alto
2	Bb Clarinets—Bass
4	Oboes
4	Bassoons
1	Contrabassoon
2	Bb Saxophones—Soprano
2	Eb Saxophones—Alto
2	Bb Saxophones—Tenor
1	Eb Saxophone—Baritone
1	Bb Saxophone—Bass
4	French Horns
2	Eb Alto Horns
2	Bb Fluegelhorns
1	Eb Cornet
4	Bb Cornets—solo
2	Bb Cornets—1st
4	Bb Trumpets
2	Bb Tenor Horns
3	Bb Tenor Trombones
1	F Bass Trombone
1	Bb Baritone Horn
2	Bb Euphoniums
4	Eb Tubas
4	BBb Tubas
5	Percussion
100	Ensemble

Gilmore's augmented band scored a tremendous success at Manhattan Beach throughout the summer season of 1892 then went to St. Louis for an extended engagement at the annual exposition. The huge music hall seated 10,000 persons and was crowded to capacity at every concert.

On Saturday evening, September 24, 1892, Gilmore passed away at the Hotel Lindell. His sudden death evoked universal sorrow. Then—as if to continue an unbroken line of great bands—John Philip Sousa's newly founded band played its début concert at Plainfield, New Jersey, Monday evening, September 26th. The first number was "Pat" Gilmore's own composition *The Voice of a Departed Soul*.

THE END

MUSIC APPRECIATION—FAMILY STYLE

(Continued from Page 14)

[illegible] have proved very successful with Patty. Although only twelve she has six years of piano study behind her. On her eleventh birthday after only six months of formal vocal training, she was presented in a solo voice recital, singing a total of fifteen numbers. And except from genuine illness, she hasn't missed a Sunday singing with the Junior Choir at church since she joined it three years ago. All of this without any parental demands. Best of all, our interest in music has been fun for the whole family.

THE END

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LITTLE OL' LADY WITH MUSIC IN HER SOUL

(Continued from Page 20)

sequently Miss Dora had to teach someone the bookkeeping job so she was urged to take a millinery course. For two years she was the town milliner.

Soon tiring of trimming and selling hats, she resigned and was employed as bookkeeper by the Tallassee Mills. Just outside her window on the sill each morning would be fresh flowers. After Miss Dora served as bookkeeper at the cotton mill for a number of years she was made Postmistress, on July 1, 1907. For fourteen years she worked continuously without missing a day, often remaining at the Post Office until midnight.

She was Postmistress during the First World War and watched the young men she had taught go away, many of them never to return.

In October 1921, Miss Dora resigned the strenuous job as Postmistress. When her accurate and beautifully kept records were checked a representative was sent from Washington, D. C., to urge Miss Dora to continue her services, but she declined the offer.

By this time the town had grown in population and the Tallassee Mills needed an Employment Manager so Miss Dora returned to the Mill.

While in the Employment position, each morning at 5:30 Miss Dora opened her office. She was a close observer and seldom miscalculated the capability of a person she employed and many of the people she hired are still with the Company.

However, when lunch time came, a taxi drove up, Miss Dora got in it, and went a mile to her home. Many people thought she went to lunch, but she didn't eat a midday meal. She said that she had suffered with indigestion and was advised by her physician to omit lunch. "It's just a habit anyway," she remarked. Instead of eating lunch each day, Miss Dora gave music lessons.

Then one morning, early in the Spring of 1928, that life-long urge pushed forward and Miss Dora resigned her position as Employment Manager at the Mill. She began devoting her entire time to teaching music. Her God-given talent could not be smothered any longer.

During these years, the gnarled joints of Miss Dora's hands, the result of rheumatism, did not permit her to play the piano. But in spite of her handicap every day in the week until late at night was filled with music pupils, ranging in age from six to forty years. She accepted adults as beginners in piano music.

She never taught music to make money because her price was barely enough on which to survive. And she gave freely of her time, energy and material possessions. If any one wanted to study music and could not afford a piano (and there were only a limited number in that town) arrangements were made for practicing to be done on Miss Dora's piano.

Another contribution Miss Dora made to the community was to teach students to play the pipe organ at the church. For this she received no remuneration; the only requirement was for the pupils to support the church in that capacity.

Today there's a bronze plaque in the Tallassee Methodist Church, near the organ, which reads, "MISS DORA G. WENDELL, IN APPRECIATION OF VALUABLE SERVICES RENDERED." In her humility she could never understand this tribute to her.

On Thanksgiving Day 1942, while perhaps in the most productive part of her music teaching career, she fell, severely crippling herself. For two years Miss Dora lay at the hospital practically an invalid. Yet she begged to be carried to her apartment.

Then one day Mrs. T. H. Floyd, a former music pupil decided to help Miss Dora walk. One leg was found to be impaired and she was losing the use of her entire body.

Mrs. Floyd continued her patient work in massaging Miss Dora's limbs and trying to teach her to walk with crutches, but it could not be done. After a period, Miss Dora was becoming discouraged for the first time in her life.

Just about the time when the last ray of hope seemed to be gone, a young soldier who had lost his leg and had been badly mangled in the war was placed in the room next to Miss Dora's. It was rumored that "there's no chance." Miss Dora wanted to see the young man. She was put into a rolling chair and wheeled to his room. Within a short time the young man was up rolling himself around in a chair and soon left the hospital. Knowing that Miss Dora would never walk again, the Tallassee Mills Company gave her a permanent home at the Community Hospital. But she didn't let fate kill her spirit. A short time after the young man left the hospital Miss Dora began teaching piano lessons again. This was in 1944.

Each day at exactly the same time, regardless of the weather, a young Negro man would go to Miss Dora's room, put her in the rolling chair, wheel her out the back way on to the street, up a block to a club house building, to her studio, also furnished by the Mill Company. At the steps of the building, another young Negro would meet Miss Dora and help lift the chair up the steps. That was a daily routine as long as she could continue to teach.

Miss Dora died in February, 1948, at the age of 87. She had eighteen music pupils in her class that she taught until a few days before her death. She delighted in discussing her former pupils—one now a medical doctor in Minneapolis, Minnesota, some teaching music in colleges, still others holding executive positions with well known concerns.

Miss Dora was a quiet, retiring and unassuming person. Her faith was in God and people. She never accumulated worldly goods, yet she was rich with a host of friends who loved her and are better for having known her. Yes, the Little Ol' Lady had Music in her Soul. THE END

A NEW APPROACH TO VOICE TEACHING

(Continued from Page 15)

cannot be otherwise. Despite what is often said to the contrary, the average vocal teacher is a person who could not make the grade as a singer. Does not the fact that the general level of vocal production is poor, together with the psychological effects of unrealized ambition, demonstrate how difficult it is, if not well-nigh impossible, for the average ex-singer to be a good teacher?

In the existing circumstances men and women who have never been singers, never wanted to be, but who have carefully studied vocal production and singing with no other thought in mind than to teach, are more likely to be good teachers than most ex-singers. They would devote more time and thought to the study of the multiple aspects of their subject since they would not have to spend many years of trying to break through the obstacles to recognition as professional singers. And, unembittered by thwarted ambition, they would in general be in a better psychological condition to produce superior singers. They could also succeed in functioning effectively in preparing singers to be better teachers when they in time turn to teaching. There are very few such teachers today, but it is high time that specialized study of vocal production together with courses in pedagogy related to vocal production, for the sole purpose of teaching, were set up.

To achieve it a Congress of the best vocal teachers must convene, several times no doubt, together with the best voice theoreticians, anatomists and physiologists, to hammer out correct basic techniques of vocal production, standard terminology and the most efficacious pedagogical methods. The congress must then move to organize the establishment in our musical and educational institutions of courses in the techniques of the teaching of vocal production, with a degree or diploma of qualification. Ex-singers should be required to take both courses before launching on a teaching career, although, as the system grows, this may be unnecessary, since they will have been properly trained before embarking on careers as professional singers. Refresher courses in teaching is all that may be necessary.

Many teachers of vocal production frown at mention of the word anatomy, of the structure and functioning of the vocal machinery in action. They say it confuses students to tell them about it. But whenever did knowledge lead to confusion rather than clarification? The truth is that too little is known about it and few teachers have any knowledge of it whatsoever.

Good vocal production can be achieved empirically. So far it is, and has been the only way. However, there can be no doubt that when we know scientifically what is happening when the voice is being incorrectly produced on the one hand and correctly on the other, the teaching of good vocal production will cease to be a matter of luck, of hitting upon the right teacher, as it has been and is at present. With the advances being made in anatomic photography the time is not distant when we will actually be able to see what is happening in both cases.

Psychologists must participate too. It is now known that not a few barriers to vocal production and good singing are of a psychological nature. Good teachers must be able to diagnose them when they exist and not mistake them for something else and must know what to do about them or what to advise. Many potentially fine singers remain retarded and, in some cases, careers of exceptional talent are [illegible], through lack of the necessary knowledge on the part of the teachers.

Some years ago a demand for the licensing of voice teachers was raised. The demand is absolutely justified, for the field is teeming with incompetents, charlatans and quacks. But nothing was done about it. However, something practical and sensible will have to be done about it sooner or later—the sooner the better.

The procedure I have outlined for the specialized training of voice teachers, with award of degree or diploma on successful completion of the required courses, will automatically eliminate the charlatans and quacks. It will also raise the teaching of vocal production and singing to a mature plane and open paths to rapid advances. It will not produce teachers of a uniform high level, for in the very nature of things, there will always be better teachers than others as there are degrees of quality in all of life's activities. But it will lift the general level and will, without a doubt, bring forth better singers and, it may well be, greater singers than the world has ever heard.

THE END

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